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BOSTON SYMPHONY SOLOISTS NAMED

Nine Thus Far Appointed According to Orchestra's Increasingly High Standards

Bureau of Musical America,
120 Boylston Street,
Boston, Sept. 21, 1913.

THE list of soloists engaged for the coming season with the Boston Symphony Orchestra in Boston and in other cities is one of the most select that has been appointed in years, and in this is in especial accordance with the ideals of the management and of the present leader of the orchestra, Dr. Carl Muck. Nine artists have been appointed for Boston up to the present time. They are Geraldine Farrar, Elizabeth Boehm van Endert and Louise Homer, for singers; Carl Flesch and Fritz Kreisler, violinists; Ignace Paderewski, Josef Hofmann, Teresa Carreño and Harold Bauer, pianists.

It is the constant desire of the management of the Boston Symphony Orchestra to raise the standards of the solo performances which take place at its concerts as well as the performances of the orchestra. Of course, the orchestra itself is the master soloist, and it is becoming evident that the audiences which attend the Boston Symphony concerts in this and in other cities are gradually recognizing that fact and appreciating the more deeply as time goes on the especial qualities of this band.

Seven of the names of the symphony soloists appointed for the coming season are household property to-day. Two of the soloists, however, are newcomers to America. One is Elizabeth van Endert, now lyric soprano of the Berlin Opera, where she is said to have become in certain respects the successor of Geraldine Farrar, and the other is Carl Flesch, revered in Berlin especially, not only for his supreme musicianship and unflinching fidelity to the highest ideals but for the force of his personality and his exceptional culture in various other fields than music.

Dr. Muck has already set sail for America from Bremen, on the *George Washington*, and is expected in Boston with Mrs. Muck on Monday, the 30th. Dr. Muck has been spending the Summer at his country place at Dobbelbad bei Graz, Austria, but has passed the last ten days in Berlin before sailing, making preparations for the season. He brings with him from Europe two first violinists, two second violinists, a viola and a first horn. A new harpist, Alfred Holy, has ere this been engaged to succeed the lamented Heinrich Shuecker.

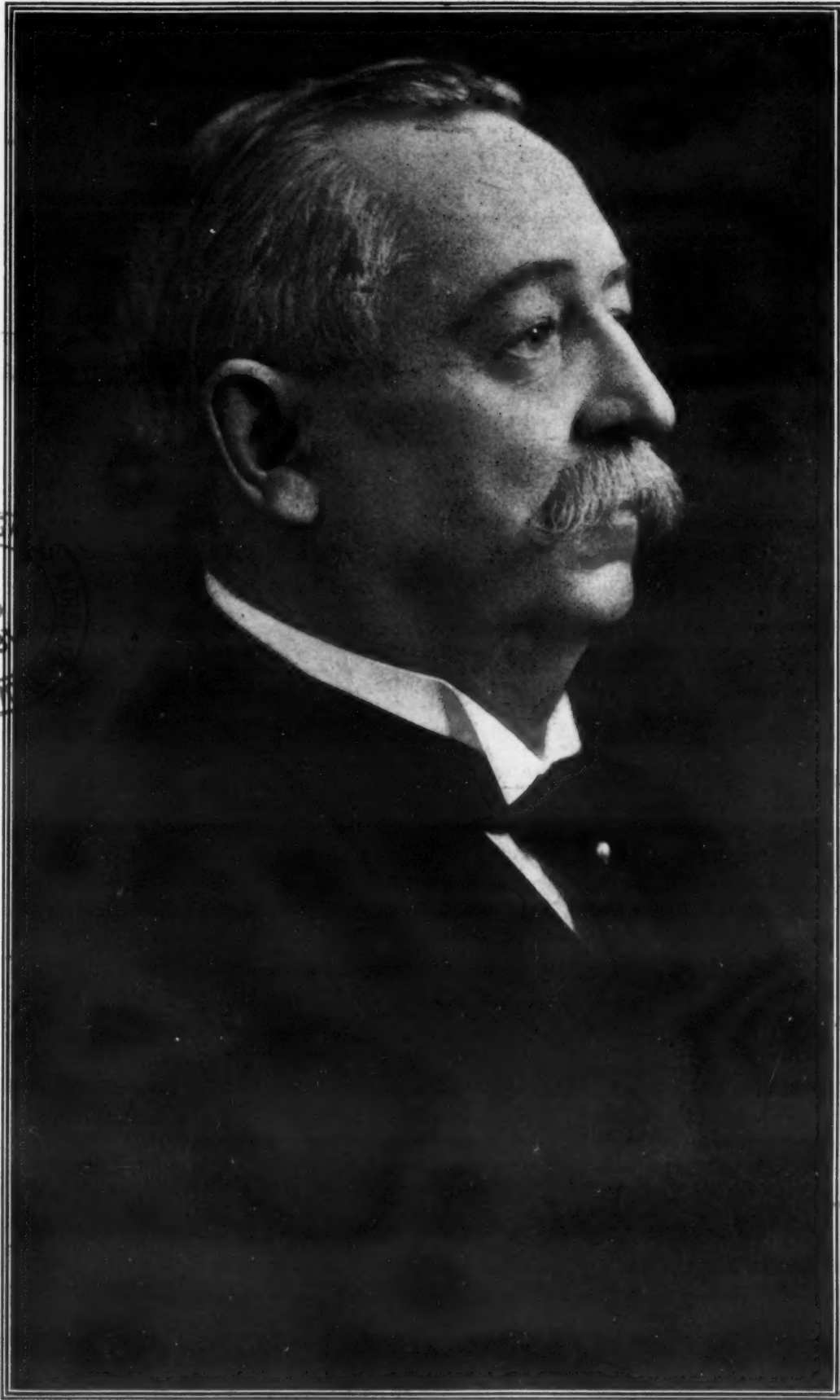
O. D.

New Humperdinck Opera, "The Market Woman," Will Tell Military Story

BERLIN, Sept. 19.—"The Market Woman" will be the title of Engelbert Humperdinck's new opera dealing with the Prussian war of liberation of 1813. The work is nearly completed. The librettist, Robert Misch, has used a military background, including scenes of the Battle of Leipsic, and has introduced Field Marshals Blücher and Gneisenau among the characters. The principal rôles are for soprano, tenor and basso profundo.

Damrosch to Give Elgar's "Falstaff" Its First American Performance

Before sailing from Bremen for New York on the *Kronprinzessin Cecilie* last Tuesday Walter Damrosch, conductor of the New York Symphony Society, cabled to that organization that he had obtained the rights for the first performance in America of Sir Edward Elgar's new symphonic poem, "Falstaff." Mr. Damrosch is also bringing with him numerous other novelties, including "Thebes," a tableau symphonique by Ernest Fanelli, the French composer who lived neglected for many years in Paris until "discovered" by Gabriel Pierné.



DR. FLORENZ ZIEGFELD

—Photo by Matzene Studio

Distinguished Musical Educator of Chicago, One of the Pioneers in the Musical Life of the Great West

ALDA AND FREMSTAD HERE

Former Lost Twenty Pounds Abroad; Latter Won a Medal

Several more members of the Metropolitan Opera Company, following in the footsteps of Geraldine Farrar, arrived in New York last Tuesday. They included Frances Alda, wife of General Manager Gatti-Casazza, Olive Fremstad and Antonio Pini-Corsi, the bass-buffo. The two sopranos arrived on the *Kronprinz Wilhelm* and Mr. Pini-Corsi on the *Taormina* from Italy. With Mme. Alda came also Gutia Casini, cellist, and Frank La Forge, pianist, who will accompany her on her concert tour of eight weeks preceding her season in opera. Mme. Alda is to create the title rôle in Victor Herbert's new opera, "Madeleine," at the Metropolitan and will sing *Eva* in the first production of "Die Meistersinger" by the Boston Opera Company and *Mimi* to the *Rodolfo* of Bonci with the Chicago company in "La Bohème." Her New York recital will be given November 25 at Carnegie Hall. Mme. Alda said she lost

twenty pounds this Summer swimming at her villa, Rapollo, in northern Italy.

Mme. Fremstad spent most of her time at her villa in the Austrian Tyrol, and in Munich, where she sang *Isolde* and was rewarded with the Medal of Arts and Sciences by the Bavarian Prince Regent. She will spend her time in the Maine woods until the opening of the Metropolitan on November 19.

Signor Pini-Corsi, who has been participating in the Verdi celebrations in Italy, is to make an operatic and concert tour, before the opening of the Metropolitan, under the direction of Max Rabinoff, the feature of his program to be Paer's one-act comic opera, "Il Maestro di Capella."

Conductor Rothwell, of St. Paul Orchestra, Returns from Europe

Walter Henry Rothwell, conductor of the St. Paul Symphony Orchestra, arrived in New York with Mrs. Rothwell September 12. He has been in Europe since the close of the season last Spring.

ABUNDANCE OF GOOD MUSIC FOR CHICAGO

Announcements for Season Show City's Concert Fare to Be of High Order

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Sept. 22, 1913.

WITH scarcely two weeks remaining before the opening of the Chicago concert season of 1913-1914, announcements from artists, operatic impresarios, concert managers, orchestral organizations and choral societies prognosticate a most busy and interesting musical year.

Following the plans for the season of the Chicago Grand Opera Company under the general management of Cleofonte Campanini comes the announcement from the Chicago Symphony Orchestra Association of the opening of its twenty-third season. The first concert will take place on Friday afternoon, October 17, and then for twenty-eight successive weeks a pair of concerts will be given every Friday afternoon and Saturday evening under the direction of Frederick Stock. Mr. Stock is now in Europe, securing, as is his usual custom, the latest novelties in symphonic writing. The advance notices of the first four programs show that a number of new works have already been incorporated in the plan.

Arnold Schoenberg, perhaps the most talked about composer of the day, is represented by five pieces for orchestra. Georges Enesco will have one of his symphonies performed. Debussy contributes a "Petite Suite"; Glazounow finds a place on the third program with his symphonic tableau, "The Kremlin," and a symphonic poem, "Korsholm," by Jarnefelt, occupies the last place on the fourth program, at which concert the first soloist of the season will appear.

Fritz Kreisler, the distinguished Austrian violinist, brings forth the concerto in G by Lalo on that occasion. The orchestra remains practically unchanged. Hugo Kortschak returns to his former place as second concertmaster, a position which he relinquished last year for a concert tour in Europe. Harry Weisbach will retain his position as concertmaster.

Of the soloists announced for next season, besides the above mentioned trio of violinists, there will be heard Eugen Ysaye, Jacques Thibaud and Carl Flesch. Not less distinguished will be the pianists, Paderewski, Godowsky, Harold Bauer and Mrs. Fannie Bloomfield Zeisler, Jean Gerardy and Bruno Steindel will be the cellists and Mme. Margarete Matzenauer, the contralto of the Metropolitan Opera House, who has not been heard in Chicago, and Leo Slezak, the tenor, are the vocal soloists thus far engaged. Enrico Tramonti, harpist, also figures among the soloists.

The Apollo Musical Club of Chicago will enter upon its forty-second season with the first of its two extra concerts to be given on November 9 at the Auditorium, when Haydn's "Creation" will be performed under the direction of Harrison M. Wild. The Apollo Club has been identified with this city as one of the most representative of the choral organizations of the Middle West. There is a strong propaganda for the establishment of a permanent endowment fund. The sum is placed at \$500,000 and it is proposed to put this society on the same educational and civic basis as our Art Institute, the Chicago Symphony Orchestra and the Chicago Opera Company. It has exercised a very strong influence in the development of general musical culture in this city and there is no doubt that a sufficient number of public-spirited citizens will be found who will carry through this plan.

The announcements of the club for the

[Continued on page 13]

"BUTTERFLY" FARRAR WINGS HER WAY TO GOLDEN WEST

Dainty Metropolitan Star Makes Her First Artistic Invasion of Pacific Coast, Piloted by Manager Ellis—

"Absurd for Artists To Believe They Have To Simplify New York Programs for Inland Audiences,"

Contents the Singer—Responsibility of This Soprano, Who Must Satisfy a Public Expectant of Bizarre Concert Costumes—"I Love To Disagree with People," Confesses Prima Donna

"GO West, young woman," was the advice given to Geraldine Farrar last season by her manager, C. A. Ellis, as to the destination of her 1913 Fall tour. In consequence the American soprano has returned to this country two months before the Metropolitan Opera opening, in time to enjoy, as she expresses it, her "first Indian Summer in many years." As this Indian Summer is to find her in that sunniest of paradises, the Pacific Coast, Miss Farrar tarried but a few days in New York. Here she was joined by Mr. Ellis, as her tour to the Pacific is to be "personally conducted" by the astute Boston manager.

Since an audience in Seattle will be expectantly awaiting her appearance on September 28, Miss Farrar left New York for the Far West on Saturday of last week, her concert party consisting of her mother, Mrs. Sidney Farrar, Mr. Ellis, Alwin

season. That is, I'm going to sing just the songs that I would like them to hear. One can't do this in mid-season concerts, for other persons have to be consulted in making up the programs. This recital is something that I've been wanting to do for a long time and I'm all excited over the prospect.

"What sort of programs shall I take to my Western audiences? They will be entirely serious." (There was a suspicion of a twinkle in the Farrar orbs.) "It's absurd for artists to believe that they have to simplify their New York programs to make them acceptable to audiences on the road. I'm sure that audiences in the West are just as able to appreciate the best in song literature as New Yorkers. Thus, I mean to give them serious recital programs, with several French songs and particularly the *lieder* classics. Shall I do any operatic arias? Certainly. I think it only natural for the inland cities to want such numbers on the programs. They have scarcely any chance to hear opera, and when an artist is known as an opera singer, they naturally want to hear her in the work with which she's been associated—if only an aria two or three minutes long.

"No, I haven't found any song novelties," added Miss Farrar, "nor have I discovered any embryo geniuses. I shall sing songs by gentlemen who have for some time been considered competent to write good music. Of course, I shall sing some numbers to my own accompaniment. Why do my audiences like this feature so much? Perhaps, because they realize that most singers can't play the piano. They'd be surprised to know how many there are who don't even understand the languages they are singing."

Miss Farrar was asked if she were taking westward any of the startling concert costumes which have come to be associated with her appearances.

"The public seems to expect that of me," replied the soprano, "and—I strive to please. Indeed, I've devoted a lot of my time this Summer to selecting these gowns and I hope they'll be satisfactory."

"I have perfect confidence in your judgment," assented her manager.

Front Rows for Connoisseurs

"Would it not be best for connoisseurs in clothes to sit very near the front at my concerts?" echoed Miss Farrar. "Yes, I suppose so, if they wish to judge my appearance by the eye as well as by the ear. Don't the men have an easy time when they want to give a concert! They simply don their evening clothes, go out and sing their songs and that's all there is to it. The poor woman, on the other hand, must display the very latest style in gowns, carry the newest kind of fan and wear the last word in shoes. Such a lot to bother about."

The singer admitted, however, that these same bothersome details are an advantage to the feminine artist and that a pretty woman, attractively gowned, will attract both masculine and feminine auditors, while the handsomeness of a male artist interests only his feminine hearers.

All eagerness was the prima donna in anticipation of her initial visit to the West, including the healthy clash of ideas sure to ensue when the Western interviewers cross-examine this highly individual singer. She gave no encouragement, however, to the suggestion that no touring prima donna's party was complete without a camera man to "snap" her every move.

"I'm going West to give concerts, not to be photographed," was Miss Farrar's rejoinder. "You will not find me posing on Pike's Peak, or standing on the roof of my private car. These methods of publicity strike me as undignified."

"Such pictures make me think of the photographers' studios down at the beaches," added Mr. Ellis, "where a servant girl gets a beautiful photograph of herself riding in a papier-mâché motor car."

"Somehow I am one of the artists about whom the newspapers have printed columns," remarked Miss Farrar, "and yet I never send them a picture of myself. Isn't it probable that if I made such advances, the papers wouldn't be so ready to pay attention to me?"

The artist beamed with pleasure when she was informed that the attention of the press might be due to a general interest in her personality, such as that evidenced by a telephone girl who was told to ring up the Ritz-Carlton and ask for Geraldine Farrar and who replied breathlessly, "Am I going to hear her voice?"

One would scarcely single out Miss Farrar as a zealot in the movement for the conservation of energy, but that is one of the rules of her artistic life. For instance, besides reviving *Carmen* at the Metropolitan, she is to create in America

criticized if she makes *Marguerite* anything but a milk-and-water, pulverized-sugar dilution of the original. However, I thrive on such criticisms. If faults were not found in our work, we would have little incentive to improve it. Besides, I love to disagree with people—to brush my wits against those who think differently. To be sure, I emerge at the end with the same opinions as before. And I never like people any the less because they disagree with me.

Thrives on Criticism

"As to unfavorable criticisms, I quite sympathize with Bernhard, who told the reporters that she didn't care what they said about her, good or bad, just so long as they mentioned her name. That was Maurice Grau's policy, as well."



Photo by Underwood & Underwood, N. Y.

Miss Farrar Obliging "Demonstrates" the Newest Thing in Feminine Footwear, After Disembarking from the "Kaiser Wilhelm II"

the soprano rôle of Charpentier's "Julien," yet she rushes off on a concert tour without having so much as studied a note of the "Julien" score. "I have merely bought a copy of the libretto," she declared. "Oh, yes, the opera is to be produced rather early in the season, but I believe in taking care of everything as it comes along. Thus, while I'm on this tour I'll give all my thoughts to my concerts. What a waste of energy it would be if I kept worrying about my 'Julien' rôle all the time. Instead, I save up all that energy till I get back from the tour, with the result that I can learn the part so much the easier."

This attending to the present and letting the future take care of itself finds a counterpart in Miss Farrar's attitude toward her performances of her various rôles. When asked what is her favorite part, she replied: "The one that I happen to be singing at the time."

As to whether she ever found it difficult to get into the mood of a particular character as it bobbed up in the operatic schedule, that is, whether she felt like being *Manon* or *Mimi*, she testified "It is not the parts calling for passion that are sometimes difficult to feel, but the colorless ones, such as *Marguerite* in 'Faust.' In such an out-of-date, old opera I sometimes begin to wonder if the audience is not being bored by the whole thing, and it is hard to make *Marguerite* dramatically vivid when in such a psychological condition."

It was suggested that this feeling might account for Miss Farrar's introducing into her impersonation of the rôle what some of the critical fraternity had described as "innovations."

"I am simply trying to make *Marguerite* a human being," commented Miss Farrar. "She was supposed to be such in the old German drama, but in the opera a singer is

There is one experience with human passions that the creator of *Madama Butterfly* does not enjoy recalling and that is her recent adventure in Milan, when her carriage was held up by excited strikers. At the mention of this, there passed across her face an expression of pain that was quite out of tune with the sunny atmosphere of her apartment, as she announced: "I was ill for three days as a result of that experience. Of course, the innate gallantry of the Italians, even in the lower classes, came to our rescue, and at the close the men were fairly kissing our hands. Yes, it was an exciting adventure, but I'd rather have one that is more poetic."

Hotel Life Annoying for Artists

It was explained by the soprano that she had taken this charming hotel apartment for her few days' stay in New York because she did not care to open her town house until her return from the road. "It is becoming more and more the thing for the Metropolitan singers to settle themselves in houses of their own," added the impersonator of the *Goose Girl*. "There are so many annoyances for an artist in hotel life."

"For instance, you parade through the corridor and ascend to your apartment. The telephone rings and the person at the other end of the wire gives a name that is absolutely unknown to you. 'Miss Farrar is not at home,' you reply. 'Yes, she is,' answers this stranger. 'I just saw her go up in the elevator.' It is most exasperating. Besides, there is another great reason why a hotel is no place for us opera singers."

"And what is that?" quizzed Manager Ellis.

"We make so much noise," confessed Miss Farrar. K. S. C.



Geraldine Farrar's Latest Berlin Photograph

Schroeder, the veteran 'cellist, and Arthur Rosenstein, accompanist. On Wednesday afternoon, while discussing plans with Manager Ellis in her apartment at the Ritz-Carlton, the prima donna found time for a chat with a MUSICAL AMERICA representative, "between my ninety-seventh and ninety-eighth telephone calls of the day," as she explained. The dainty singer presented an attractive picture in her rose-bedecked living room, wearing a striking Farraresque creation, delicately pink in hue.

"This is the earliest that I have ever come home from Europe," acquiesced Miss Farrar. "Also it will be the first time that I have ever toured the Pacific Coast." Mr. Ellis enumerated the fifteen cities of the tour, in which the singer goes up to Vancouver, returns through Oregon and California, and then proceeds homeward for some Middle Western concerts.

To "Talk With" New York Audience

"Did you mention New York?" asked the smiling soprano, "that should be emphasized, you know. I have Carnegie Hall for the afternoon of October 25, and I'm going to come out and talk with my friends, as it were, before the opening of the opera

INFLUENCE OF TALKING-MACHINE ON MUSIC ATMOSPHERE OF FUTURE

A Prophecy Showing That Phonograph Will Make People More Discriminating and Increase Demand for Knowledge of Music—Will Heighten Interest in Singing and Inspire National Opera—Public's Répertoire to Be Enlarged, with Falling Off in Appetite for "Display Pieces"

By ARTHUR SELWYN GARBETT

"MUSICAL atmosphere" is a beautiful term; it is one, moreover, that excites the mirth-makers to jest. Scoffers may scoff at this atmosphere; in the meantime shiploads of American music students fly to Europe every year to fill their lungs with it, and visiting foreign artists and teachers rush back as soon as the music season is over to inhale revivifying doses of it in the land of their birth. Musical atmosphere exists in countries where the greater part of the population takes an abiding interest in music from childhood to old age. The European loves his music and stands slightly in awe of it, while the

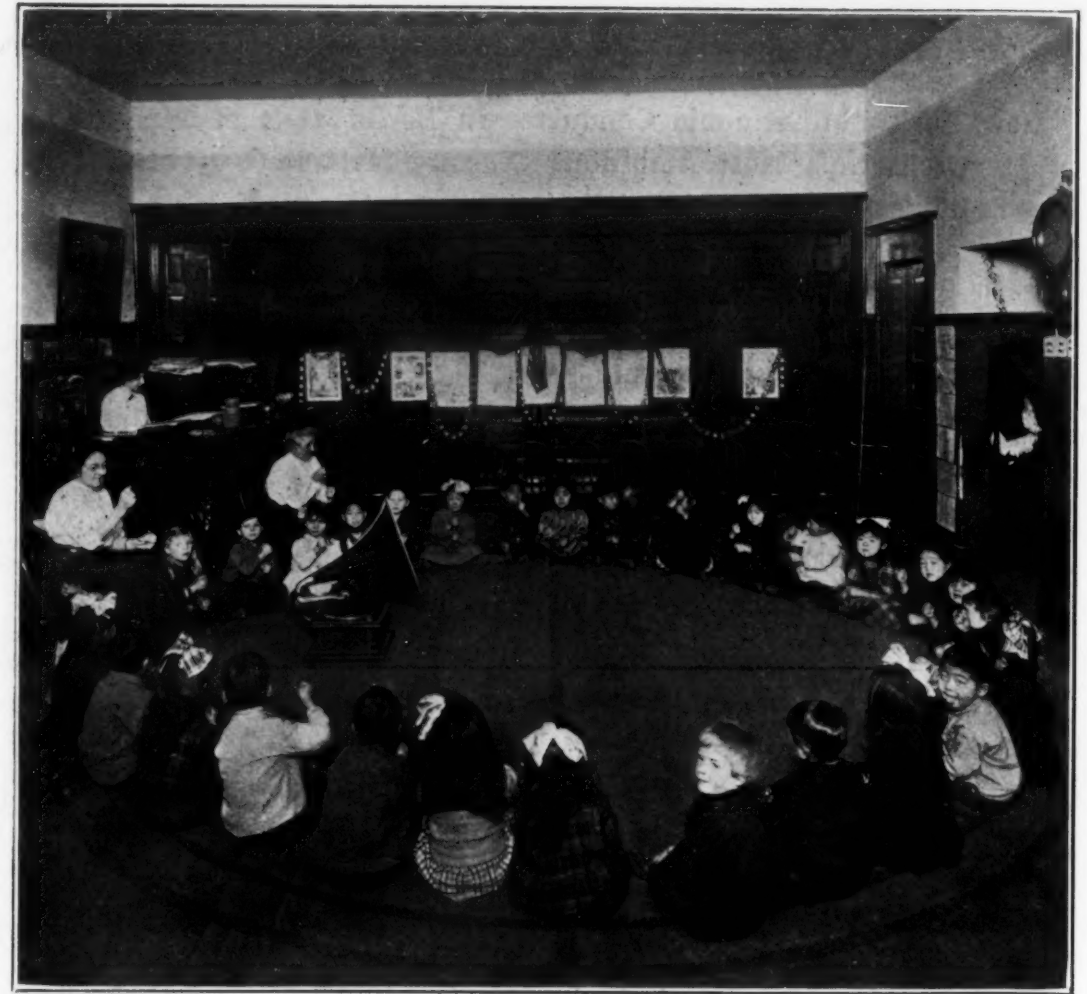
a polar expedition. But most important of all, as regards the establishment of a musical atmosphere in this country, it is being found in the homes of those who are remote from all sources of musical endeavor.

When the talking-machine was first invented, even those responsible for its manufacture were convinced that its commercial value lay solely in its power to reproduce the most popular music of the day. They laughed at the idea that there would ever be any demand for records of the best music. Now, however, they have turned completely around, and by far the greatest attention is given to the production and sale of records of the foremost artists of the day and the best music of all time. The manufacturers have found from actual experience that the people get tired very rapidly of clap-trap music, and clamor for the best.

The layman has no idea of the inordinate care taken by both artists and manufacturers to produce only the best results possible. This is not merely because of the commercial fact that a bad record is bad for the reputation of both the manufacturer and the artist, but because those concerned in the manufacture of records are sincere in their purpose to attain the best possible artistic results. Their work is so much appreciated that today the leading companies can hardly keep pace with the demand, and are sparing no efforts to increase their plants. In addition to this, recognizing the need for fostering the growth of musical interest in every possible way, educational departments have been established by the leading manufacturers to develop the use of talking-machines in public schools, and colleges, and elsewhere.

Will Cause Discrimination

What is going to be the result of all this upon the music of the United States? What effect is the talking-machine going to have on those to whom music has previously been a sealed book? First of all, we may consider that people will become more discriminating in their taste. They will not only want the best music, but they will want it sung or played in the best way—and their models of the best way will be the finest artists of the day. This means, among other things, that the charlatan will find the field for his operations much circumscribed, and this without any state legislation to protect the public against its own ignorance, although



Group of Kindergarten Children, a Mixture of Eleven Nationalities, None of Whom Speak English, Singing the "Shoemaker Song" in Seattle, Wash.

listener's. New perceptions of tonal color will become possible to people who have hitherto been deaf to such things. This will encourage a new attitude towards music untrammelled by thoughts of notation or technic. Few people realize how much a musician's attitude towards a musical composition is affected by the technic to be exhibited in playing it. Does a new rhapsody call for unusual stretches of the hand? Then Herr Stretchowsky, who has large and sinewy fingers, will regard it as "one of the most remarkable works of the day." But the discriminating listener, who has been made familiar with the technical qualifications of all the leading artists of the day by means of his talking-machine, will sit back in his stall and watch the digital efforts of Herr Stretchowsky with indifference, waiting patiently for the real music to begin.

Personality Felt in Records

One of the peculiarities of the talking-machine, and one that goes far to mitigate the "canned music" idea of the critics, is that personality makes itself felt almost as much as if the living performer were present. The purity of style, the perfection of technic and the loftiness of spirit that have endeared Sembrich to a generation of opera-goers are nearly as apparent in the reproductions of her voice as in the original. On the contrary, the artist whose strength,

evenness of scales, harshness of tone, coldness of temperament, sentimentality of interpretation,—all of these things are shown with ghastly fidelity.

On the other hand, genuine dramatic fervor, purity of tone, and all the virtues of fine interpretation easily make themselves felt. For instance, the writer never fully appreciated the excellence of Fritz Kreisler's playing until he contrasted it by means of a talking-machine with that of other violinists no less famous, and even more distinguished from a box-office point of view. Kreisler's clear, crisp staccato, smooth legato, and, above all, his reserve and dignity, loftiness of conception and freedom from sentimentality easily became apparent.

Since the talking-machine is at its best when recording the human voice, the fundamental source of all music, a widely increasing interest in singing may be expected. Ears trained to listen to the voice will be unconsciously trained to appreciate the most subtle nuances, the most perfect adjustment of pitch. And any budding genius who is brought up in a household which includes a freely used talking-machine will early in life acquire a familiarity with vocal music, and more especially with operatic music.

The much sought-for American "national" opera is much more likely to be inspired by a knowledge of the best dramatic



(c) Underwood & Underwood, N. Y.

Caruso and Scotti Listening to Their Own Voices

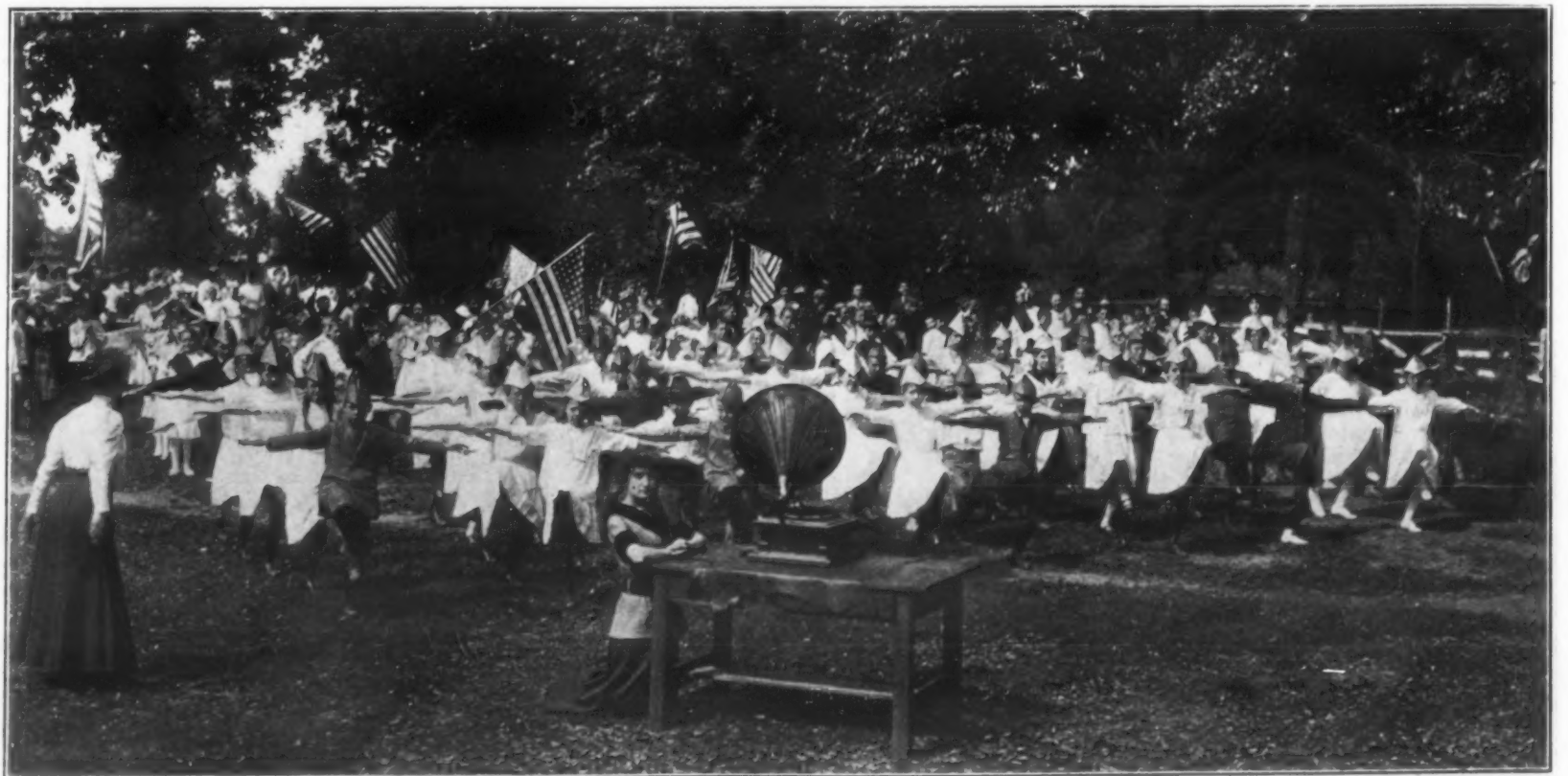
American tolerates music and stands in awe of nothing. There are, of course, a very great many people in America who are keenly interested in music, though even these are largely recruited from the foreign-born or foreign-trained; but the fact remains that the average American does not care for music as does the European, because he has not been brought up in an atmosphere impregnated with it from the start.

Admitting the ever-widening interest in music taken in this country, it is evident that there is still a vast amount of pioneer work to be done before America can develop a musical atmosphere favorable to the development of a national school of music. Obviously, before a "musical atmosphere" can be developed something must be done to interest those who are indifferent to music. Any efforts to improve the status of the nation must be directed not against those who come to concerts and to the opera, but against those who stay away. How are these people to be reached?

Take Concert Hall into Home

No prophet could have foretold that a time would come when those who would not leave their homes for the concert-hall would of their own free will take the concert-hall into their homes. And yet this is precisely what is being done today, thanks to that remarkable invention, the talking-machine. Probably the most astonishing thing about the talking-machine is that it is being bought and used by thousands of people who have never seen the inside of an opera-house or concert-hall.

There is probably not a village in the United States without one machine at least in its confines. No Summer camp is complete without it, and its music is to be heard floating across the bay from many a yacht and launch. It was a valued possession, recently, on a vessel that went on



Decoration Day Exercises at Ramsey School, St. Paul, Minn., Showing How the Talking-Machine Is Employed to Advantage in Educational Institutions

that solution of the charlatan problem is finding much favor at the present time.

Another result will be a wide demand for a knowledge of music, not from the performer's point of view, but from the

like Samson's, lies mainly in his hair, will find himself helpless in the hands of the Philistines if he ventures to entrust himself to the talking-machine. The machine is merciless. Nothing escapes it. Un-

music gained in early youth than by the biggest prize that was ever offered for a musical setting of a "moral" libretto. At

[Continued on page 28]

Photo copyright by Underwood & Underwood

STRANSKY ANNOUNCES NOVELTIES

New York Philharmonic Conductor in Berlin Tells of Plans for Orchestra's Most Ambitious Season—Melanie Kurt Heroine of Season's First "Fidelio" at Charlottenburg Opera

European Bureau of Musical America,
Neue Winterfeldstrasse, 30,
Berlin W., 30, Sept. 12, 1913.

JOSEF STRANSKY, conductor of the New York Philharmonic, is concluding his long European vacation and has ventured into the German capital for a short stay prior to sailing for New York on the *Imperator* on October 1. Mrs. Stransky, who has been with him during the vacation, sails earlier on the *Kronprinz Wilhelm* in order to superintend the removal into their new home in Central Park apartments. Mr. Stransky's stay on this side has been in the nature of a holiday, pure and simple, a rest after the strenuous activities of the New York season, and work and all pertaining thereto was shelved when he boarded the steamer for Europe. Throughout the whole period of his vacation he has purposely avoided people and places that might disturb his rest, and to this end he has refused numerous invitations to conduct concerts with the Berlin Philharmonic Orchestra. It is only now toward the end of his stay that the hard-working and conscientious conductor allows his mind to turn to his approaching duties in America.

The coming season, says Mr. Stransky, will be a colossal one for the Philharmonic. The year's work will be increased by a transcontinental concert tour from New York to San Francisco, which will take in all the principal towns en route and is expected to last some seven weeks. This trip will mean an extra fifty concerts for the orchestra. The details of the arrangements for this undertaking have been entrusted to the capable manager of the Philharmonic, Felix F. Leifels, of whom Mr. Stransky speaks in the most glowing terms.

Among the most important of the new works to figure on next year's programs are the following: First performance in America of Strauss's new work, *Festival Prelude*, op. 61, for orchestra and organ; first performance of Max Reger's *Ballet Suite*, special interest being attached to this work, because it is dedicated to Mr. Stransky. In the same concert will also be heard for the first time with the Philharmonic Rachmaninoff's *E Minor Symphony*. Peter Cornelius's *Overture to "Cid"* and "Scènes Historiques," by the Finn, John Sibelius, are likewise to be produced, as well as Victor de Sabata's *Suite* (Symphonic Composition), and Heinrich G. Noren's "Kaleidoscope." Included among the symphonic poems are César Franck's "L'Eolides," Dvorak's "Der Wassermann," which will receive its first American hearing, and a Symphonic Fantasia by Sibelius; "A Night Ride and Sunrise." Another interesting composition will be Henry F. Gilbert's "Comedy Overture on Negro Themes."

Of smaller compositions there will be heard works by Debussy, Arensky, Rimsky-Korsakoff, Chadwick, MacDowell and others.

Mr. Stransky's intention is to repeat as

little as possible works already played in the two preceding seasons, a resolve which will necessitate an enormous increase of study on the part of both leader and orchestra.

Asked as to his own compositions Mr. Stransky became suddenly reticent, merely admitting that he had just completed a new work.

"Will any of your own compositions appear on the Philharmonic programs?"

"No," replied Mr. Stransky, "though eighteen European orchestras have accepted my 'Symphonic Songs' for production this year, among the soloists who will cooperate in the programs being Ottilie Metzger and Van Rooy. With the Philharmonic I am engaged as conductor and not as composer—and nothing will ever induce me to abuse the privileges of my position."

Comparison of Orchestras

"What differences are there in the kind of work done by the European and American orchestras?"

"The main one is this," replied Mr. Stransky. "In America every orchestra has its own regular leader. Upon him falls the whole burden of responsibility; he is answerable for the educational work and all credit for the development of the orchestra accrues to him. It is quite otherwise in Europe. Anybody may rent, for instance, the Berlin Philharmonic. This orchestra has, besides the 'beer' concerts, ten regular concerts conducted by Nikisch. All other concerts are merely for business purposes. Anybody who likes and can afford 800 marks for an evening has the right to rent the orchestra, to conduct it or to use it for the purpose of accompanying. So it comes about that one may read in the American papers announcements of such and such an artist appearing as soloist with the Philharmonic Orchestra, Berlin, and people forget that most of these soloists establish their connections with the Philharmonic by the magic of 800 marks."

As to the relative merits of the great Berlin orchestras and the New York Philharmonic, Mr. Stransky refused to make any comparisons, taking this stand in fairness to the Berlin organization, for whose weal no one person is held responsible.

Mr. Stransky's estimate of the American public was in accordance with all that has been said and written of the vast strides made by the country in matters musical.

"Fidelio" at Charlottenburg

Last Tuesday's performance of "Fidelio," the first of the new season, aroused more than the usual lively interest among the patrons of the Deutsches Opernhaus. The occasion was the debut of the dramatic soprano, Melanie Kurt, late of the Royal Opera, in the title rôle. Although Beethoven's only operatic venture was easily last season's favorite, heading the list with fifty-two performances, it was plainly evident that the newcomer's great artistic reputation was largely responsible for the crowded audience that assembled on this evening. From her entrance on, the talented artist

fastened her hearers' attention upon herself and held it captive by the influence of her masterful technic and the singular beauty of her soprano organ. Her *Fidelio* has long been enshrined in the hearts of the Berlin public.

To Frau Kurt's co-workers Alexander Kirchner, as *Florestan*; Peter Lordmann, as *Rocco*; Gustav Werner, as *Jacquino*, and Katharina Juettner, as *Marcelline*, all praise is due for some excellent singing and acting. Dr. Alfred Hassler marred his interpretation of *Pizarro* by undue abruptness of manner and an excessive jerkiness in speaking that likewise affected his singing. Ignaz Waghalter, whose bid for notoriety during his recent flitting to America was rewarded with a certain measure of success, revealed a skilful hand with the baton. His watchfulness and discretion combined with his natural fire and temperament accounted for some admirable climatic effects, and his reading of the second overture elicited a small ovation. The chorus performed its vocal task with credit, though one wonders, with the

abundance of stage room that the Charlottenburg theater affords, why the *régisieur* should not have been a little more generous with the "prisoners" and allowed them greater freedom of movement.

Frederic Hoffman, the American baritone, was a guest recently of Engelbert Humperdinck at the latter's beautiful villa in Grunewald near Berlin. At the famous composer's request the young artist sang some of Cadman's Indian Love Songs, which were much appreciated by the host and elicited his warm approval.

The success at the opening of the new Opera in Hamburg with "Figaro's Hochzeit" last week reflects great credit on the stage management of that well-known *régisieur*, Maximilian Moris, whose activities in this sphere of operatic work have not infrequently been lauded by the press of Germany. Herr Moris is at the same time the director of the new school of opera in Berlin, a growing institution that numbers many pupils and possesses a competent body of teachers, both vocal and dramatic.

F. J. T.

"GIOCONDA" A LESSER MAGNET AT CENTURY

Attracts Smaller Audience than "Aida"—A Generally Creditable Performance

There were vacant seats aplenty at the Century Opera House last Tuesday evening when the second offering of the season, Ponchielli's "Gioconda," was brought forward and the contrast with the average attendance of the first week was sufficiently remarkable. Doubtless the explanation is to be sought in the opera presented. Its production so early in the year seems a strange managerial miscalculation. "Gioconda" is a third-rate work at best and much of its presumable usefulness can be traced to the fact that it affords opportunities for the simultaneous exploitation of a half dozen stars. Except for a few spots it is a dull enough entertainment even when interpreted by a Caruso, a Destinn, a Homer, an Amato and a Seguro. When done by a lesser cast it is a sore trial of patience.

The greatest enthusiasm last Tuesday was aroused by the "Dance of the Hours," which was very creditably represented. Even the pitiful musical tawdriness of this episode is a relief in contrast with most of what goes before. Enthusiasm petered out perceptibly before the close of the evening and as the intermissions were exceptionally long the opera dragged its dreary lengths until close upon midnight, though many left before that.

The presentation had, however, elements that merited approval and the most notable of these was Louis Kreidler's *Barnaba*. The young baritone is an artist of whom big things may well be expected. His portrayal had sinister force and dramatic breadth and authority. His singing was admirable in vocal quality and incisive dramatic accent. Mr. Bergman's *Enzo* passed muster despite occasionally forced tones and English seasoned with a foreign accent. Alfred Kaufman's *Alvise* was as good as his *Ramfis*, which is something of a compliment.

Lois Ewell, the *Gioconda*, may lack breadth and passion especially at such moments as the "Suicidio" aria, but her vocalism had tonal quality and charm to commend it. Kathleen Howard's unflinching dramatic instinct and intelligence resulted in a sufficiently individualized portrayal of

La Cieca, while Mary Jordan's *Laura* was effective.

Mr. Szendrei's tempi were, on the whole, better than in "Aida" and the entire performance was marked by somewhat greater rhythmic assurance. The settings were satisfying. And yet all told the second week began less auspiciously than the first. The much-maligned "masses" have somehow or other the power to distinguish instinctively between a work of genius like "Aida" and one of this inferior caliber.

"Aida" in Original Text

If translated opera is really held in higher favor by the patrons of the Century Opera House than opera in its original linguistic estate the size of the audience which heard last Monday evening's Italian "Aida" afforded no intimation of the fact. Besides there was no perceptible lessening of enthusiasm and it required no particularly trained observer to judge that the opera was more the thing than the language.

With a week of nightly repetitions behind it the performance moved with far greater surety and coherence than at first. Miss Amsden's *Aida* has improved vastly since the opening. Miss Howard's *Amneris* continues to fascinate by the picturesqueness and force of its dramatic life. There was a new *Rhadames* in Eugenio Folco, a tenor of the provincial Italian type, whose style and methods are of the ancient and honorable Italian operatic order. His singing might have been more or less pleasing but for the incessant use of the open tone and the blandly "white" vocal quality. Mr. Folco was always self-possessed, however, even when taking taking all manner of liberties with rhythms, the written value of notes and the true pitch.

H. F. P.

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Herr Witek is known internationally as one of the great modern violin virtuosos. His playing as soloist for the Boston Symphony Orchestra substantiated the lasting impression he created in Europe, where he appeared as often as thirty times a year in the German capital. Herr Witek was formerly the concertmaster of the Berlin Philharmonic, and is now the Concertmaster of the Boston Symphony Orchestra. His pupils are appearing upon the principal concert platforms in this country and Europe.

Reservations for Instruction by Mme. Witek (Pianoforte) and Herr Witek (Violin) being filed in the order received.

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"TOSCA" THE OPENING PHILADELPHIA OPERA

Campanini Announces Strong Cast for November 3—New Players for Stokowski

Bureau of Musical America,
Chestnut and Sixteenth Streets,
Philadelphia, Sept. 22, 1913.

"TOSCA" is announced as the opera to be given at the opening performance of the season by the Philadelphia-Chicago Company at the local Metropolitan on Monday evening, November 3, and General Manager Campanini has selected a cast that will be sure to make the presentation of Puccini's work notable. Mary Garden will be heard in the title rôle, while appearing with her, as *Scarpia*, will be Vanni Marcoux, the French baritone, who assisted her in making the opera a sensation in Boston last season. Giovanni Martinelli, the Italian tenor, will make his first appearance here as *Cavaradossi*. Martinelli comes of a patrician Italian family and is said to be a nephew of Cardinal Martinelli, of the Papal Court, who was at one time Delegate Apostolic to the United States. Mr. Campanini, who, in addition to acting as general manager of the organization, will still officiate on important occasions as musical director, will conduct at the opening performance.

There will be few changes in the personnel of the Philadelphia Orchestra this season, but two important engagements are announced in the securing of Attilio Marchetti as first oboe and Robert Lindeman as first clarinet. Mr. Marchetti comes here with a distinguished record, having held the position of first oboe under Toscanini at La Scala, in Milan, and under Mancinelli at the Costanzi Theater, in Rome. He has played in symphonic concerts under Richter, Mengelberg and Henry Wood, and for the last three years has been with the Philadelphia-Chicago Opera Company Orchestra, under Campanini. Mr. Lindeman has had a long experience in symphonic work, principally with the St. Paul and Cincinnati orchestras, playing in the Cincinnati orchestra for several seasons under Mr. Stokowski.

Writing from Munich, Mr. Stokowski speaks with enthusiasm of the music of Erich Korngold, whose "Schauspiel Overture" he will play for the first time in Philadelphia this season. Korngold is the seventeen-year-old son of the music critic of the *Neue Freie Presse* and has been called "the young Mozart," his first name, by a coincidence, being Wolfgang. Korngold was only sixteen when his pantomime, "The Snowman," was produced at the Imperial Opera in Vienna, and this was followed by a piano trio of no little pretension and much vigor. A year later he produced a second sonata and seven "Märchenbilder" for piano. Last February his "Schauspiel Overture" for full orchestra was published in Vienna. This, with two or three songs and a few piano pieces, is all he has permitted the public to see. He is now working on a "Symphonietta" in one movement, which will not appear for several months.

Agnes Clune Quinlan, the pianist and accompanist, reopened her studio in the Presser Building to-day. Miss Quinlan, in addition to her work as teacher and artist, has won considerable success as a song composer. She is one of the prominent members of the Manuscript Society of Philadelphia.

Offers Violin Scholarships

M. B. Swaab, the violinist and director of the Swaab School of Music in the Fuller Building, where he has recently fitted up a number of new apartments, announces that through the courtesy and liberality of a number of music-lovers and patrons, several part-free violin scholarships will again be awarded this season. Worthy applicants only, of either sex, beginners or advanced, will be considered, applications to be made not later than October 11. Mr. Swaab,

REUNION OF AMATO AND TOSCANINI FAMILIES DURING VACATION IN ITALY



Snapshot of Amato and Toscanini Family Gathering, with Greeting to "Musical America" from Pasquale Amato at Casenatico, Italy

When the various prominent figures of the Metropolitan Opera Company chance to meet in Europe during their Summer vacations, these meetings are sometimes converted into little Metropolitan reunions. Such a reunion of the Amato and Toscanini families is shown in the above picture,

sent by Pasquale Amato to MUSICAL AMERICA from Casenatico, Italy, where the noted baritone has his Summer villa.

In this group, "snapped" at one of Italy's many monuments, Mr. Sallay is seen at the extreme left. Next comes Arturo Toscanini and his attractive wife. The remain-

der of the group consists entirely of members of the Amato family, with the charming wife of the baritone leaning against the base of the monument. To the right of Mrs. Amato is her eldest son, Spartaco, and then comes Mr. Amato, with Mario and Salvatore Amato on the extreme right.

who will grant these awards, received his diploma from the Royal Conservatory of Leipzig, Germany, and for a long time was violinist with the Leipzig Royal Gewandhaus Orchestra under Arthur Nikisch.

The Leefson-Hille Conservatory of Music, in the Weightman Building, has been reopened for the season, the following additions to the already notable faculty being announced: Mrs. Florence Stueben, for normal training and kindergarten system; Martha Pettitt, in the piano department; Grace Graf and Karl Kilman, formerly professor of Helsingfors Conservatory, Finland, and a former pupil of Ysaye, in the violin department.

D. Hendrik Ezerman, the popular pianist and teacher, has returned from his vacation and reopened his studio in the Fuller Building, No. 10 South Eighteenth street. Mr. Ezerman is a solo pianist of distinguished ability whose recitals are numbered among the real musical events in Philadelphia each season.

Frederick Hahn, the violinist and director of the Hahn School of Music, returned last week from Europe, where, in Berlin, he made arrangements to introduce here the apparatus invented by Prof. Henry Ostrovsky for the physical development of the musician's hand. Mr. Hahn spent the entire Summer with Prof. Ostrovsky at his Summer school in Berlin.

New Post for Organist Lukens

Henry Lukens, for three years organist and choirmaster of St. John the Evangelist's Church, Lansdowne, has been engaged to fill a similar position at the Arch Street Methodist Episcopal Church, beginning October 1. Mr. Lukens, who has a studio in the Baker Building, No. 1520 Chestnut street, has won recognition as a piano soloist and as an accompanist of unusual skill and sympathy, while his success as organist and choir director is well known. He

expects to give the Arch Street Church one of the best Protestant choirs in the city, and for his solo quartet has engaged Zipporah Rosenberg, who won prominence last season as soprano soloist with the Philadelphia Orchestra and in concert and recital; Augusta Kohnle, contralto, also a popular singer in concert with the Philadelphia Orchestra and the Philadelphia Operatic Society, and John Vandersloot, a talented young basso-cantante. The tenor has not yet been announced.

ARTHUR L. TUBBS.

Josephine Knight Her Own Accompanist in Song Recitals

BOSTON, Sept. 20.—Josephine Knight, the Boston soprano, who spent a part of her vacation this season in travel through Montreal, Quebec and Thousand Islands, has returned to her home at 4 Haviland street, Boston, where she has resumed her teaching. A part of Miss Knight's time for the coming season will be devoted to song recitals, in which she will play her own accompaniments. Aside from being the possessor of a brilliant soprano voice Miss Knight is an accomplished pianist, so that the combination in recital will not only be novel but real artistic unity.

W. H. L.

French, Italian and German Rôles for Olitzka in Canada Opera

CHICAGO, Sept. 20.—Mme. Rosa Olitzka has returned to Chicago after successful concert appearances in the East and a vacation on the New Jersey coast and among the Catskill Mountains. The noted contralto is now preparing new programs for her concert appearances and studying for her season with the National Opera Company of Canada. She is acquiring the parts of *Hérodiade* and the *Mother* in "Louise," while she is learning *Dalila* in French. Mme. Olitzka opens the season in Montreal on November 19 in "Gioconda" with Marie Rappold and Leo Slezak, and she appears as *Ortrud* in "Lohengrin" with those artists during the same week.

Hammerstein Leases Brewery Buildings for Storage of Scenery

Oscar Hammerstein leased the old buildings of the Clausen-Flanagan brewing plant on Forty-seventh street just east of Second avenue, New York, last week, and after remodeling them will use them for the making and storing of scenery for his new opera house at Lexington avenue and Fifty-first street. There are two buildings on the brewery site of four and five stories each, with a total frontage of 300 feet.

Double Bereavement Occurs in Family of Laura Maverick

A double bereavement recently occurred in the family of Laura Maverick. Within a week news reached the popular mezzo-contralto of the death of her mother and brother. In both cases death came unexpectedly and so great was the shock to Miss Maverick that she was compelled to instruct her manager, L. M. Goodstadt, to cancel all of her bookings until the first of the year. Carl Hahn, the cellist, who tours in joint recital with Miss Maverick, will devote his time until the resumption of the tour to his piano pupils at his studio at 172 West Seventy-ninth Street.

Schiavazzi, Mascagni Protégé, to Sing in San Francisco Opera

The tenor Pietro Schiavazzi, Mascagni's pupil and protégé, sailed on September 13 from Genoa to New York. This routinized artist is engaged for the next season of grand opera in San Francisco. He was in America twice with the Mascagni Opera Company and he sang for the first time in this country in the operas "Iris" and "Amico Fritz."

Mr. Klibansky Returns to New York

Sergei Klibansky, the New York teacher of singing, returned from Europe on Monday abroad the *Nieuw Amsterdam*. Later this week he resumed teaching at his studio in No. 212 West Fifty-ninth street.



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AN ORGANIST'S SUMMER IN EUROPE

Dr. William C. Carl Reports Results of a Profitable Trip—Doings of Leading Organists of Paris—The Famous Artist-Colony of Switzerland—A Unique Piano Exhibit in London—Novelties for the New Season

WILLIAM C. CARL, the noted American organist, and founder and director of the Guilman Organ School, returned to New York on the *Lusitania* last week, after a Summer spent partly in resting in Switzerland and partly in exchanging views with leading organists of England and France, attending musical events and acquiring new compositions for use in his approaching season, which is to include a tour of organ concerts.

A visit with the Guilman family in Paris was one of the principal things that called Dr. Carl abroad. During his stay in Paris he presented the French committee of the Guilman Monument Fund with the subscription from America through the American committee, of which he is chairman. The work on the monument in honor of the great French composer will be started this Fall. When completed it will be placed at the side of the Trocadéro, where M. Guilman appeared so frequently and scored many of his greatest successes.

The famous Guilman library, one of the finest in the world, has been given to the Sorbonne, although Dr. Carl is the possessor of many valuable works presented to him by the family. The organ built by Guilman's father, and of which he was always so proud, is now at the Conservatoire, while the marble bust is in the Petit Salon. Dr. Carl was royally entertained by the Guilman family and was the guest of Félix Guilman, the artist. He also met many of the leading French organists.

"I was entertained among others by Joseph Bonnet, who is one of the most active artists in Europe to-day," said Dr. Carl to a MUSICAL AMERICA representative. "Every Sunday morning during the season Mr. Bonnet plays a program of organ music at eleven o'clock at St. Eustache, of which he is organist. The church is crowded with the wealth and fashion of Paris, so much so that the priests of other dioceses complain because their parishioners invariably go there.

"Mr. Bonnet is writing a set of Variations for me on the 'Star-Spangled Banner' for my American tournee, and has just published a set of twelve pieces, one of which is dedicated to the memory of the *Titanic's* victims.

The Notre Dame Organ

"At Notre Dame I met M. Louis Vierne, who succeeded M. Guilman at the Scola Cantorum. His playing impressed me as both scholarly and brilliant. I have rarely heard anything more beautiful than his rendition of a Bach chorale. M. Vierne is writing his fourth Organ Symphony for me, and as soon as finished it will be produced here. To my astonishment the great

organ at Notre Dame is still blown by eight men. On questioning M. Vierne as to why an electric motor had not been substituted, he replied, 'You know things move slowly in France. In America the change, I presume, could be effected at once, while



Snapshot of Dr. William C. Carl, Director of the Guilman Organ School of New York, Taken at Paderewski's Villa, Near Montreux, Switzerland

here it would be necessary to discuss it for ten years.

"At St. Augustin I spent a delightful afternoon with M. Eugene Gigout listening to his marvelous improvisations. It astounds me each year to see how such men as Saint-Saëns, Widor and Gigout hold their own and appear many years younger than they actually are.

"My stay in Switzerland was for several weeks in the Swiss mountains, near Montreux, at one of the most attractive retreats possible for a musician in search of rest. There is a most distinguished artist-colony in this locality—Paderewski, with his magnificent villa; Josef Hofmann, with his bungalow now nearing completion; Sembrich, at Ouchy; Rudolph Ganz, at Clarens; Schelling, Dalmorès, Weingartner, Pugno, Ysaye, Stavenhagen, Zeisler, Oberhoffer, Christine Miller, William J. Guard, Leo C. Miller, John Spencer Camp and Warren R. Hedden and family—all were there this Summer. One of the important events was the birthday party given by Paderewski, when eight of the guests played a selection for sixteen hands. These were Paderewski, Hofmann, Samaro, Weingartner, Stavenhagen, Ganz,

Schelling and Stokowski. During the evening Hofmann and Schelling, dressed as piano movers, came in carrying a piano. On setting down the instrument they opened a door and out walked Mme. Samaro, to the delight of the guests.

Schools of Music Visited

"I had the opportunity of visiting several of the noted schools of music. In Brussels I went through the Conservatoire Royale, where Fétis, Gevaert and Tine have been directors, and now M. Leon Dubois holds the coveted position. In London I made a study of the methods used by the Royal College of Organists, Royal College of Music, Royal Academy of Music, Trinity School of Music and the London Organ School. The new building of the Royal Academy is one of the finest in the world. I was delighted to see that several firms, notably Weeks & Co., have built rooms for practising purposes, where students can practise from an hour to the entire day by paying a nominal fee. Such a thing is sadly needed in New York.

"In London I was most cordially received by J. Spencer Curwen, the well-known publisher and editor of the *Musical Herald*, who tendered me a reception to meet the London organists. Most unfortunately my engagements in America would not permit of my remaining and I was therefore forced to decline. However, I heard one of the Promenade Concerts directed by Sir Henry Wood and went down to the Olympia to see the exhibition of the piano firms, which is one of the largest and most comprehensive of its kind ever held.

"The collection of old instruments included those used by Chopin at his London concerts, the one used by the Prince Consort, and until recently retained in his room at Buckingham Palace, the one of Sir George Smart, played from the conductor's desk, etc. In addition to this an opportunity was given whereby one could see a piano built from start to finish.

The Gloucester Festival

"I went on to the Gloucester Musical Festival to hear the new Saint-Saëns oratorio, 'The Promised Land,' conducted in person by the composer. I wish it were possible to speak with enthusiasm regarding the new work which unfortunately is only new in that it was but recently written. There is nothing to remind one of the composer of 'Samson et Dalila' or any of the works which have made him world famous. I also heard the rewritten Te Deum by Dr. Parry, a new motet, 'Ye Holy Angels Bright,' by Stanford; the Second Symphony by Elgar (all conducted by the composers), then a choral service where a motet by Bach was sung, and a capital performance of the Toccata and Fugue in B minor by Bach, played by Dr. Sinclair on the cathedral organ. In the evening Verdi's Manzoni Requiem, the Vorspiel to 'Parsifal,' and a large portion of Handel's 'Israel in Egypt' were rendered under the able direction of Dr. A. Herbert Brewer—and all this in one day! It was the greatest musical dissipation I have ever indulged in. I had Louis Koenig, conductor of our Oratorio Society, as a near neighbor at this Festival.

"I am fortunate in being able to bring back many novelties, both from the Continent and England. These I shall utilize at the Old First Church, at the Guilman Organ School and during my tour of organ concerts. I signed a contract to edit the liturgical and several others of the lesser known organ works of Alexandre Guilman, with Schott & Company in London before sailing, these to appear in three volumes.

"As for my season's plans I am engaged as soloist with the People's Symphony Orchestra at the December concert and will

play the Marche Fantaisie for Organ and Orchestra, by Guilman, based on two chorales, 'Iste Confessor' and 'Ecce Sacerdos Magnus.' I am to exhibit a large number of new organs and give a series of recitals at the Old First Church, where I shall also produce several important novelties, and all this in addition to my work at the Guilman Organ School, which reopens October 7.

Opportunities for Americans

"What do I think of the opportunities for organists in America to-day? There is no question but that we offer greater advantages than are to be had in any other country. To begin with there is a greater incentive for work, inasmuch as recitals are more numerous and better attended, with scarcely an exception. Musical services in our churches are becoming each season more general, and the advent of organs in our municipal halls, theaters, hotels, private residences and department stores, as well as those in the churches, is bound to popularize the instrument and create a larger demand for organ music. One can, without doubt, hear more organ music here now than in any other country. Each year I notice this more markedly and it is most gratifying to see it."

Hattie Clapper Morris Reopens New York Studio, After Long Absence in London

Hattie Clapper Morris, teacher of voice, has reopened her New York studios after an absence of some months in England. This season she has spent thirteen weeks in London, where she is firmly established as a vocal teacher. Among her pupils there were Julia Strakosch and her sister, as well as others of note. Owing to her success there, Mrs. Morris will hereafter devote six months to London and six months to New York. She will shortly begin her series of Winter musicales.

Karl Formes to Follow in Footsteps of Famous Grandsire

Karl Formes, baritone, of Chicago, and a grandson of the famous Karl Formes, known to every opera-goer of a generation ago, will follow in the footsteps of his namesake by devoting his musical career to opera. His preparation will be done under the direction of Oscar Saenger.



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"A strong tone, unusual technique, and a clear, deep, satisfying interpretation, joined to a fiery temperament are the characteristics of this young artiste's playing which aroused the greatest enthusiasm from the audience."—Tages Post, Linz, Austria.

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Dear MUSICAL AMERICA:

There is one trouble that the managers of the Century Opera Company will find more difficult than any other to overcome. They will, as time progresses, naturally get into better shape; they will improve the chorus; they will realize that the orchestra is insufficient in quantity, as well as in quality. They will, no doubt, meet the criticism that the chorus scarcely carries out the stories of the large number of young and fresh American voices clamoring for recognition in that body. By the bye, it is reported that many rejected the modest salary offered.

The one supreme difficulty which the management will have to overcome is that the critics especially, and a large portion of the music loving public have been educated to opera at Metropolitan standards, and so, consciously or unconsciously, will judge the performances at the Century Opera House by those standards.

If the new enterprise could draw its patronage from those who have not heard opera before, at least in New York, then they might possibly meet this issue, but it will be very difficult indeed for them to overcome, as I said, the disposition to compare their performances with those that have been given, year after year, at the Metropolitan.

On the opening night I heard one person after another speak most kindly of the production and of the principals, but always with a certain reservation, which showed the influence of which I have spoken.

I noticed this attitude, also, in a very lucid and instructive article by Mr. Aldrich, the eminent critic of the New York Times, in last Sunday's issue.

Then, too, the ears of the people have been accustomed for years and years to hearing operas in a foreign language; that is, in Italian, German, or French, and suddenly to hear these operas in English is something to which they will have to become accustomed, and something which will not be settled merely by proving that English is a singable language.

We are all of us more or less slaves to custom. I have known people who were unfavorably impressed with a splendid performance of "Faust" in Italian because they had always, up to that time, heard that opera in French. And in the same way, I have known people who were displeased with a performance of "Romeo and Juliet" because they heard it in Italian, whereas they had originally heard it in French.

I tell you this because it is but fair to the Messrs. Aborn and those public-spirited men and ladies who are interested with them, to realize that they have more to overcome than to provide satisfactory principals, a good chorus, a fine orchestra, and an acceptable *mise-en-scène*, and so their endeavors should be received with every possible sympathy, and they should not be judged until, toward the end of the season, their enterprise has had a chance to find itself.

Sylvester Rawling, the bright and always interesting critic of the New York Evening World, made two points in his article on the opening performance at the Century Theater which particularly appealed to me. One was with regard to the singing of the "Heavenly Aida," or "Celeste Aida," as it is generally known, the great tenor aria in the first act. Mr. Rawling points out that this song is virtually a soliloquy, and consequently should be delivered as such, and not hurled at the audience with the full strength of the

tenor's voice, as if he wanted to lift the ceiling. It should be sung tenderly, gracefully and meditatively, and not shouted in order to win the applause of the "groundlings" and the gallery, as our good friend Kingston did.

However, Mr. Kingston may take heart in the matter, for even the great Caruso, while he will start this song gently and tenderly, always manages to end up vociferously and—down comes the house!

Another good point made by Mr. Rawling is that it is somewhat incongruous, and certainly inartistic, to have *Aida* appear almost as a white girl, when later her father, *Amonasro*, comes upon the stage as a coal black Nubian.

This suggests to me, also, that the stage management might, at times, be a little more strict in such matters. Here, however, the difficulty before the manager is that artists, even those who have not yet acquired great reputations, will insist that inasmuch as the public and the critics judge them alone and separately, they should be permitted to carry out their own ideas.

Still there is such a thing as the artistic ensemble, and for that, out of deference to the public, the various artists should sacrifice some of their idiosyncrasies. A fine general performance can never be given when each artist is striving to make an individual hit, without regard to the scene, and without regard to the other artists, and the intention of both the librettist and composer.

They tell me that His Highness Otto H. Kahn, who, wherever opera is concerned, is always to the fore with his personal aid as well as his check book, told the newspaper men very frankly on the first night of the season at the Century Opera House that it depended upon them whether the enterprise would be a success or a failure.

Permit me to disagree with Mr. Kahn. I have known the entire press opposed to Tammany Hall in New York, and Tammany Hall's candidates come in with a sweeping majority.

I have known the entire press prophesy the failure of a play produced a quarter of a century ago, and that play, to wit, "The Two Orphans," I believe is running yet.

I have known the entire press abroad damn the operas of Wagner, which to-day crowd the opera houses of all countries.

So, you see, that the press cannot damn a good thing; neither can it make a bad one go. It may temporarily arrest the success of a play or an opera. It may aid—yes—but it is not omnipotent.

The present spasm of virtue in this city, which has seized New York, and which has resulted in very serious criticism of two plays which have dealt with the underworld and the white slave question, has been reflected to Chicago, where several well-meaning organizations for the improvement of the morals of the community have determined to go beyond their investigations of the burden laid upon young girls and women by vicious men, such as are found in department stores and industrial establishments, and to carry the investigation to the stage, more particularly among the chorus girls of the light opera companies and the burlesques.

They have even gone so far as to announce their determination to investigate the conditions of the ballet and chorus of the opera house itself.

I do not want to get myself into trouble—for this is a very delicate question—but I will go so far as to say that however bad the conditions may be, they never can begin to be as bad in this country as they are in the opera houses of Europe; and furthermore, that in any fair discussion of the subject, the responsibility of women who lay themselves out to mislead men should be fully as much investigated and established, as is the responsibility of men who lay themselves out to mislead women.

George Hamlin, described in the despatches from Paris as "the Chicago tenor," which designation, by the bye, he says always makes him tired, as it puts him in the same category with "Chicago beef," has told a reporter that American girls studying singing in Italy are treated unfavorably. He tells the *World* what some of us already knew, that young singers from the United States who wish to appear in opera in Italy must pay the expenses of the entire performance. Even then, the conductor, if he is dissatisfied with a girl's voice at the dress rehearsal, may refuse to let her appear—yet her money is not refunded.

Mr. Hamlin, I am glad to say, also calls attention to the fact that there are a number of incompetent, as well as dishonest teachers in Italy, who are ever ready to encourage girls who have no talent to study for years, instead of telling them honestly at the start that they never can be a success. Others again of such teachers ruin good voices by bad training.

"As a rule," continues Mr. Hamlin very

diplomatically, "the American girl who succeeds in opera in Italy must first show that she is agreeably inclined toward agents and managers."

On this point those who know the truth could be eloquent; and if they told the truth they would very soon produce a scandal which would put to shame some of the revelations of the white slave traffic.

Mr. Hamlin also speaks of the agents who have a monopoly which is so strong that a singer who tries to deal directly with an impresario soon finds all doors closed to him or her. The music publishers would even refuse to supply such singers with music.

It is these agents who make contracts with the singers, which contracts generally call for about from forty to sixty per cent. of a singer's salary as "commission" for the agent.

Mr. Hamlin might have gone a step further and said that there are agents in Paris and Berlin whose methods show that they have long ago lost all sense of shame.

Mr. Hamlin concludes his interview by saying that if the directors of American opera companies were to investigate the situation personally, they would find astonishing conditions and would understand better why opera companies in America cost so much and why the poor artists themselves get so little.

Bravo, Mr. Hamlin!

You have taken up a subject which deserves frank treatment, and some day, perhaps, the editor of MUSICAL AMERICA will be bold and brave enough to give it that treatment.

A cable from Berlin announces that Alfred Hertz, our dearly beloved German conductor at the Metropolitan, has just sailed for New York. It seems he spent the last week abroad in Berlin conducting Prof. Arthur Nikisch's Philharmonic Orchestra through the score of "Parsifal" for the gramophone.

If this isn't the limit!

I can fancy Wagner turning in his grave when he hears of what he no doubt would consider a horrible desecration.

But perhaps the enterprising proprietors of the gramophone will insist that in this way the music of "Parsifal" will be brought into thousands of homes where the people never could or would hear the great work itself, and even if they are to hear it, they will be better prepared by first hearing it on a mechanical musical instrument.

Some friends of Josef Stransky, the distinguished musician and conductor, have written to me with regard to something that I said some time ago concerning the attitude of certain of the press, not alone here, but in Germany, when he was appointed to his position as conductor of the Philharmonic.

You will remember that what I said was in connection with the general disdainful attitude of the German, and notably the Berlin papers, toward everything musical in this country, more particularly in reference to what they claim is our utter lack of musical knowledge and culture. I stated, I believe, that some surprise had been expressed at Mr. Stransky's appointment.

This I did, not in any sense to detract from Mr. Stransky's position, or from his unquestioned talent and ability, both as a musician and a conductor, but to emphasize my point that the attitude of Germans abroad, and of the German press, is unjust.

Now, these friends of Mr. Stransky send me a number of clippings from the German papers as far back as 1910—that is, before Mr. Stransky's appointment to the Philharmonic conductorship—to show how highly he was regarded by the German papers, and consequently that my statement is not well founded.

I could produce some evidence to sustain my contention, but as my attitude seems to have given some degree of pain to Mr. Stransky's friends, I am only too happy to say that my argument was undertaken not in any way to decry. Mr. Stransky's unquestioned ability and merit, but rather to show the injustice of the Germans to us in this country, who even would hit at us over the shoulders of so conscientious and eminent a musician as Mr. Stransky undoubtedly is.

The other evening I met Max Rabinoff, the debonair director of the National Opera Company of Canada, who has just completed a tour all over Europe, collecting a galaxy of singers who are to make Canada the operatic center of this part of the world.

Montreal is to become the distributing point for grand opera. Rabinoff has the magnificent ambition to make grand opera something else than merely an entertainment *de luxe*. He proposes to make it a national amusement, and, best of all, he tells me that he proposes to give grand opera on a \$3.00 scale, which will not mean

that his productions will be cheaper, but that the public in Canada will have the benefit of the highest class opera at cheaper rates than can be given in the United States.

Rabinoff, you know, has had a most adventurous career.

Rabinoff will succeed, for he has ability, an agreeable personality, indomitable pluck and a confidence in himself as absolute as that of Napoleon.

The veteran musical manager, L. M. Ruben, who has old and excellent connections all over the world, and who is now about to recommence his musical business in New York, writes me to say that I was in error when I stated that R. E. Johnston was Ovide Musin's first manager.

If I remember correctly, what I said was that I first recalled Mr. Johnston in connection with Ovide Musin many years ago.

Mr. Ruben writes that the distinguished Belgian violinist was first introduced to the American public by him. He also established the first musical agency in this country about thirty-eight years ago, presenting to the public Mme. Trebelli, Mme. Fursch Madir, the Swedish Lady Quartet and Ovide Musin.

In later years Mr. Ruben managed Edward Lloyd, Charles Santley, Maud Powell, Mme. Albani and others.

A letter from Mrs. Mary N. Sherwood, the widow of the late William Sherwood, reminds me that they are getting up, in Chicago, a monument to the memory of a musician who rose to notable distinction years ago, and who was one of the first of our American pianists to win the highest rank as a virtuoso.

The name of William H. Sherwood recalls to my mind one of the most sincere, conscientious and brilliant musicians that this country ever produced. While he won a large amount of artistic success and was known and respected among sincere musicians and critics, he never obtained the full reward of his wonderful industry and ability, for the reason that he was a pianist who had to suffer greatly in lack of appreciation, at a time when the American musician, and especially the American pianist, had no vogue.

But those who have been through the pioneer musical period in this country honor his memory, for he was among those to whose indefatigable labor and brilliant abilities this country owes much of its present musical culture.

Another tragedy in Italy! This time in Rome. The young and beautiful Countess Marguerita Cicconi has committed suicide. She had been staying in the Alban Hills with Signor Pontecorvo, her lover, and was surrounded with the usual scenario of debt and recrimination. She was the daughter of the Baroness Schwartz of Vienna.

All of this might not interest you, but it may, perhaps, if I tell you that she was only about sixteen, when, through her ambition to become a great singer and artist, she married a middle-aged Milanese professor of music.

There have been times when such unions have been happy. That of Mme. Sembrich, for instance, is a case in point. Mme. Sembrich married her teacher, and "they lived happily ever after," as the story book says.

But with the case of the poor Countess Cicconi, one disaster followed another. She possessed neither the talent nor the voice for a successful career, soon became tired of her older husband, and then the inevitable lover appeared, and as the money went, the tragic end approached with fatal certainty.

Perhaps the moral of the story is, that it is not wise for a young girl whose talent has not yet been tested to marry her music teacher—especially if he is very much older than she is.

At least, so thinks

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The newly organized Institute of Arts and Sciences of Columbia University announces an interesting series of musical events. Recitals and concerts will be given by Dan Beddoe, tenor; Reinald Werrenrath, baritone; Leo Schulz and Hans Kronold, cellists; Arthur Friedheim, pianist; the Olive Mead Quartet, the Marum Quartet, and Arthur Whiting, assisted by a group of singers.

Italian Accompanist for Helen Ware

An international atmosphere will surround the coming tour of Helen Ware, the American violinist, noted for her playing of Slavic music, as she will have as her accompanist an Italian, Enzo dell Orefice, who has been accompanist for Enrico Caruso.

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ECHOES OF MUSIC ABROAD

A Favorite Berlin Tradition Receives Another Blow When Josef Hofmann Finds Russia An El Dorado—Bavarian Decorations for Two American Sopranos—Russian Ban Removed from "Parsifal"—Composer of "The Children of Don" Thinks Himself Incapable of Writing "Any Such Monotonous Opera" as Strauss's "Ariadne auf Naxos"—Berta Morena to Be One of Paris's Three "Kundrys"

FOR many long years Berlin has nursed to itself the tradition that he who aspired to a successful European career on the concert stage must first be stamped with the German capital's seal of approval. Of drastic exceptions to the rule, however, there has been no lack. One of the most conspicuous of these was the case of Ignace Paderewski, who, as has been frequently recalled, made his world-wide reputation without Berlin's approval.

Now as another brilliant exception Josef Hofmann is held up to view by a German writer, for since the days of his "wonder-childhood," when he set Berlin by the ears, susceptible as that city has ever been to the achievements of musical prodigies, he has almost entirely avoided the place, for reasons doubtless best known to himself. Further particulars of Hofmann's extraordinary success in Russia last Winter have been made public by the pianist's impresario, Herr Langewitz. In St. Petersburg alone he had twenty-one appearances. First, in October, he appeared as soloist at one of the Siloti Symphony Concerts, and this he followed up with his remarkable series of twenty concerts, the receipts for which amounted in all to the tidy little sum of a little over \$78,970, averaging about \$3,750 a concert! With such returns for a limited number of appearances available, what wonder that Hofmann prefers the concentrated concert activity of a season in Russia to the irksome traveling incidental to comprehensive Continental tours? But 'tis only for the chosen few that Russia is such an El Dorado.

* * *

TWO American singers, one representing the opera world, the other, the concert stage, have just been decorated by the Prince Regent of Bavaria. Maude Fay, the California soprano, who has made her career practically from the beginning at the Munich Court Opera, now wears the Ludwig medal, while Adrienne von Kraus-Osborne is elevated to the rank of Royal Bavarian Chamber Singer.

Frau Dr. von Kraus-Osborne, who is the wife of Felix von Kraus, is a Buffalo woman, though she has made her home in Germany ever since her marriage. Only the other day Emperor William II complimented her upon her singing of a Handel air. It was then that the august patron of music took occasion to remark: "We Germans ought not to let Handel be taken from us by the English, who like to claim him for themselves."

* * *

RUSSIA is to hear "Parsifal" after all. When the question of its production in the bear-shaped country first came up, in view of its automatic release from Bayreuth on January 1, the ban was placed upon it on religious grounds. Now the "spiritual censor" has thought better of it, apparently, for he has removed the ban, requiring only that a few slight changes be made.

* * *

HAVING failed to secure Anna Bahr-von Mildenburg for the *Kundry* of his German production of "Parsifal" at the Théâtre des Champs-Élysées this season, Director Gabriel Astruc has induced a favorite Munich artist who has never as yet essayed the rôle to be the only German-speaking Paris *Kundry*. Berta Morena, the soprano now engaged, will be the third in the trio of *Kundrys* Paris will be privileged to see on the first two days of January, the other two being Lucienne Bréval at the Opéra and Félicia Litvinne at the Opéra Comique.

When Frau Bahr-von Mildenburg was first approached by Director Astruc she declared, in her fanatical loyalty to Bayreuth, that she would not participate in any "Parsifal" production elsewhere than at

the sacred fount of Wagnerism. Since then much breath has been wasted, much ink spilt and many golden moments irrevocably lost in futile discussions, official and otherwise, as to the ethics of permitting "Parsifal" to fall into the public do-



Margarethe Arndt-Ober, the contralto, and her husband "put the kettle on" for a picnic luncheon while visiting the Hartz Mountains. Mme. Arndt-Ober is to sing many of the contralto rôles during the coming season at the Metropolitan Opera House

main at the expiration of the copyright term, but now the Bayreuth monopolists have been compelled to acknowledge that all the time they were waging a losing battle. As one result Frau Bahr-von Mildenburg has modified her personal attitude and has undertaken to be one of the three *Kundrys* Director Gregor intends to cast for the Vienna Court Opera's production of the work.

Director Gregor, who is now to remain at the helm of the Austrian Emperor's Opera until 1920, will celebrate the Verdi centenary with a Verdi cycle. In a newly studied "Il Trovatore" the American tenor, William Miller, who hails from Pittsburgh, will be *Maurico*. Selma Kurz is cast for *Leonora*, while Georges Baklanoff will probably be *Count di Luna*.

* * *

THE question, When is a contract a contract? has come up again for discussion in Paris lately. Four prominent singers there, Lucien Muratore, the tenor; Marthe Chenal, Oscar Hammerstein's new star; Mlle. Lamare, another soprano, and Jean Périer, the singing actor of the Opéra Comique, had bound themselves by contract to one talking-machine firm for a term of twenty years. Dissatisfied, however, with the limited number of records they were called upon to make, and prevented by their contracts from singing for any other firm, they appealed to the Tribunal de Commerce to have the contracts annulled.

The petition has been granted to three of the singers. The fourth, Jean Périer, lost his case on some technicality, so he is left with his contract still in force. M. Muratore also complained against a lower court's judgment condemning him to pay the talking-machine company damages in the sum of \$300 for entering into an agreement with a moving-picture firm to appear for it in "Paolo e Francesca." The

higher court has reduced this judgment to \$100. It is recalled that a year ago the basso Gresse of the Opéra secured the annulment of a similar contract on similar grounds.

* * *

THAT the Hebrews and Egyptians of olden times had many instruments of similar tone to those of the present day, though known by other names, is again evident from some interesting details supplied to the London *Evening Standard*. What the Jews called the "nebl," for instance, was much like our dulcimer, and it had ten strings. They also had harps, large, medium and small-sized—in fact, there are sixteen known different sizes. Again, their tamboura, an instrument with six strings, is almost identical with our guitar. They had double pipes, known now as the Grecian pipes, and trombones, with three or four different names, according to the size. Their drums also differed in size. It is known that altogether in the time of

sical creation, the rôle in which the big Russian basso began his European career outside of his native land with an elementally sensational success. There is some talk, too, of giving "Die Meistersinger" and thus framing Chaliapine's first experiment with a Wagner rôle.

* * *

NONE among the many "unappreciated" composers of musically civilized countries chafes more at the bit, it would seem safe to say, than Josef Holbrooke. The extremely doubtful impression made by his music drama, "The Children of Don," at the London Opera House a year ago last June, did not tend to stimulate his admiration for the London public or dilute the gall into which he has been wont to dip his pen when prompted to make direct communications to that public.

In characteristic Holbrooke vein are his "Confessions" in the latest issue of *Musical Opinion*. Incidentally they reveal his state of mind as regards the more recent work of Richard Strauss. Speaking of the London production of "Ariadne auf Naxos," with, of course, "Le bourgeois Gentilhomme," he notes, "I much preferred the comedy to the opera, which, alas, bored me extremely, beautifully performed as it was. Surely we (or I) could not, cannot, have written any such monotonous opera as this? I ask in fear and trembling and I look fearfully around for an answer. We were never such dull dogs as this. But for its horrid length I should have enjoyed 'Der Rosenkavalier.'"

In the more strictly personal part of the "Confessions" Mr. Holbrooke thus confides in his readers: "Once upon a time I was filled with enthusiasm—with unutterable enthusiasm—and I worked very hard under the stress of this lamentable disease. I worked hard and continuously and I succeeded in covering piles of music paper with many notes (both horizontally and perpendicularly), which was supposed to illustrate my condition—also that of other people. For there are poets who clamor for music's solace and they have sometimes to be treated severely, at other times jocularly; but never men like Edgar Poe. Such as these are severed from the common herd, and only wondrous music touches such essence.

"I kept this enthusiasm up for many moons, and I was proud of it; for in England we have a pestilential climate (more often than not) which does kill with a vengeance any such extraordinary exhibition of youth. In spite of this and a brand of public appreciation, it is hard to realize that I should have survived until now; and I was settling down very nicely, had I not in an evil moment ventured to answer a newspaper authority. This brought matters to a head and the effect has been most terrible. My works have suffered in the press and all other suffering pales before this. All the public followed, and I struggle against circumstances which will eventually overwhelm me if I do not either write 'ragtime' or intimate that I am sorry for my temerity."

As a matter of fact Mr. Holbrooke is working on one of the other two operas that are to make a trilogy with the gloomy "Children of Don."

* * *

PITHY suggestion for young composers who complain of their uphill task in seeking to gain recognition is contained in this recent comment of a Breslau writer:

"When we see in Beethoven's sketch books that some of his music was written over from ten to thirty times before he was satisfied we get an insight into the methods of work of a man who proved to be an artistic success. Nothing really worth while can be accomplished without the strictest attention to doing the work not how quickly but how well."

* * *

JUST when clarinets first appeared in the orchestra of the eighteenth century is a point that has been discussed at many times and places. Now a document entitled "Instruments extraordinaires employés à l'Opéra" has been unearthed among the archives of the Paris Opéra, from which it appears that the clarinet was first used in the first performance of Rameau's "Zoroastre" in December, 1749, for which, according to this document, there were several extra musicians engaged—Steffel, to play the trumpet, Valentine and Simon, who played the horn, and Schieffer and Raffer, who played the clarinet. A reviewer points out as a singular fact,

[Concluded on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

however, that neither the score of "Zoroastre" published in 1749 nor the score of 1756 includes parts for clarinets.

WHILE "Orpheus with his lute made all the trees and woods to dance," it has remained for a poultry farmer in England to add to these powers of music that of increasing the size and number of the eggs of his stock. For four years he has conducted experiments with a view to ascertaining the effects of music and color in increasing the functions of his poultry. He finds his birds particularly susceptible to such bright colors as red and lemon, and to music of the gayer sort.

Having had a piano installed in a separate building near at hand, from which, through the agency of a mechanical player, light opera excerpts proceed at regular intervals throughout the day, he maintains that the effect has been astonishing. The birds increase rapidly in size and vivacity, he avers, the number of eggs is doubled, and he can rear prize birds with ease. Just as darker colors cause the birds to mope, so with heavy, serious music depression sets in. All of which prompts this unpardonable outburst of rhymed levity on the part of *Musical Opinion's* "Autolycus":

Vex me not with mournful numbers,
Give your faithful hen no pain,
Play to me Franz Lehar's latest
Or some other cheerful strain.
But your Bach and your Beethoven,
Put them on the shelf again.

FRITZ KREISLER'S TOUR

Violinist Due in New York October 14—
Opening Concert in Brooklyn

Fritz Kreisler, the distinguished violinist, who comes to America this Fall for a season's tour under the management of C. A. Ellis, of Boston, will sail with Mrs. Kreisler from Bremen October 7 by the *Kaiser Wilhelm II*, arriving in New York a week later. His first concert will be given in the Academy of Music, Brooklyn, Thursday evening, October 16, and on the following Sunday afternoon he will give a recital in Orchestra Hall, Chicago. His first engagement with an orchestra will take place the following week in Philadelphia with the Philadelphia Orchestra. During the Winter Mr. Kreisler will play with every leading symphony orchestra in the country and this will include a series of a dozen appearances with the Boston Symphony.

After playing in the East Mr. Kreisler, in the late Winter, will go to the Pacific Coast and on his way there and back will play in all the principal cities west of the Mississippi. He will be in America until late Spring.

To Be Heard in Brooklyn

Through an announcement by Dr. Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, comes the assurance that Brooklyn will have an abundance of the best music at the Academy of Music. Among the attractions mentioned are five philharmonic concerts by the Boston Symphony orchestra, five Saturday matinee concerts by the New York Symphony Orchestra, under Walter Damrosch; five piano recitals by Paderewski, Hofmann and others of note; five violin recitals by Kreisler, Kubelik and other virtuosi; five song recitals by Mme. Schumann-Heink, Julia Culp and others; five chamber music concerts by the Flonzaley and other quartets, six Beethoven cycle concerts, six Philharmonic Trio concerts and thirty-two lecture-recitals by Thomas Whitney Surette, Carl Fiqué, Foxton Ferguson and other artists.

G. C. T.

Mabel Beddoe's Summer in Canada

Mabel Beddoe, the popular New York contralto, has been spending her vacation with her parents at their Summer home on the Muskoka Lakes in Canada, indulging in water sports of all kinds and devoting some of her time also to music. Miss Beddoe gave a recital at Beaumanoir, which was such a success that she was requested to repeat it, which she did the week of August 27. The Pittsburgh colony at this place arranged for the return concert and also arranged to have Miss Beddoe appear in Pittsburgh for a number of private musicales next Winter.

WILFRIED KLAMROTH'S Summer School of Singing

will be held this year during the month of September at his farm at Vail's Gate, New York. Board can be secured at neighboring farm houses at \$7 per week and up. For terms address him at Hillbourne Farm, Vail's Gate, Orange County, New York. NEW YORK ADDRESS: 114 WEST 87th STREET

Chaunt no Strauss, play no Debussy,
Scott, Stravinsky, Scriabine,
I've no stomach for their noises,—
Cacophony, growl, and whine.
They but keep me from duty,
Their lays interfere with mine.

AS a rejoinder to the surprise expressed recently on this side of the water that Sir George Martin should have served St. Paul's Cathedral, London, as organist for nearly forty years, an English writer points out that St. Paul's has a long established reputation for the longevity of its organists. John Jones, who became organist in 1755, is cited as an instance, for he held the post for forty-one years. Thomas Attwood, his successor, officiated for forty-two years. Sir John Goss, again, was organist for thirty-four years. Meanwhile, Sir George's friends are hoping that he will establish a new long-term record.

DISTURBING rumors concerning the health of Sergius Rachmaninoff have found publication in the European press of late. It has been stated that he was suffering with tuberculosis of the bones and was undergoing treatment in a hospital in St. Petersburg. Special inquiries made, however, have brought to light the fact that there is no basis for the report; that, on the contrary, the most distinguished of living Russian composers is in the best of health. J. L. H.

MANY ATTEND CANNSTÄTTER

German Singing Societies Make Merry
in Brooklyn

German enthusiasm for chorus singing has made itself felt in Brooklyn, where it always flourishes, at a time when other choral organizations at the most are only making plans. More than 35,000 persons participated in the first three days' celebration of the Cannstätter Volkfest Verein of New York at Glendale, Schützenpark, beginning August 30. Guests of the Schwäbischer Sängerbund, the president of which is George Reischmann, included the Saxo-Thuringian K. U. Verein of Brooklyn, the Independent Quartet Club, the Junger Männerchor, the Bavarian Volksfest Verein, the Schwaben K. U. Verein of Hudson County, the Independent Women's Chorus, the Murray Hill Schwaben Frauen Verein and other organizations.

While the success of the entire festival, which came to an end on September 7, was not up to the expectations of the committee in charge, much was accomplished artistically and socially, and the financial returns were gratifying. It is believed that a comfortable surplus will be found to divide among certain local charitable organizations. Dancing and feasting enlivened the closing days of the celebration, although the final hours were somewhat spoiled by heavy rain which kept away many of the expected participants. On Sunday afternoon among the organizations represented were the United Singers of Brooklyn, the Brooklyn branch of the German-American Alliance, the Plattdeutscher Verein, the Williamsburg Sängerbund, the Lustigen Schwaben von Glendale, the woman's chorus of the Schwäbische Sängerbund and the Aurora Singing Society. G. C. T.

Unknown Singer Replaces Mary Garden for Paris Première of "The Jewels"

PARIS, Sept. 9.—Mary Garden was not in the cast, but nevertheless Wolf-Ferrari's opera, "The Jewels of the Madonna," was cordially welcomed by the audience at the Opéra to-night, when it was given its first Paris performance. Miss Garden declined at the eleventh hour to sing the part and the management was forced to give the rôle to a young singer who was making her operatic debut—Mlle. Andrée Vally. Mlle. Vally more than justified the management in its choice, displaying both vocal and acting ability in the rôle of *Maliella*. Campagnola was a most efficient *Gennaro* and Vanni Marcoux, as *Raphael*, revealed remarkable gifts of comedy as well as his usual command of all the resources of the finished vocal artist. The audience apparently liked the opera better than the critics did, for the latter found little that was artistic in the scenes of low Neapolitan life that are depicted in it.



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20,000 ATTEND BROOKLYN UNITED SINGERS' CONCERT

Pay Tribute with Death Song to Late Mayor in Final Summer Program at Prospect Park

More than 20,000 persons, it is estimated, listened to the final concert of the Summer season given by the United German Singers of Brooklyn at Prospect Park, on Sunday afternoon, September 14. The chorus of 500 voices, under the direction of Carl Fiqué, paid tribute to the late Mayor Gaynor in the singing of the famous German death song, "Peacefully Rest Thy Heart." This number was given impressively and, like the rest of the admirable program, displayed the excellent qualities of the chorus and the discriminating judgment of its conductor.

The singers assembled at Consumers Park and marched to Prospect Park nearby, where they visited the statues of Mozart, Beethoven and Weber. They sang Kreuzer's hymn, "Das ist der Tag des Herrn" and decorated the monument with wreaths and flowers. At the bandstand, where the program was given, was the Twenty-third Regiment Band, which supplied orchestral accompaniments to some of the numbers, proving especially effective in the "Battle Song of the Romans" from "Rienzi," by Wagner. Among the chorus selections were "Wie Daheim War," Wohlgemuth; "Wenn alle Brunnlein Fliessen," Baldamus; "Mädchen mit den blauen Augen," Becker; "Der Jäger aus Kurpfalz," Othegraven; excerpts from "Faust" and "Aida," and "Old Black Joe." G. C. T.

Dana Institute Orchestra Pleases Audience in Warren, O.

WARREN, O., Sept. 18.—The second concert of the season was presented to a large and applauding audience at Dana Hall last evening by the orchestra and soloists from Dana's Musical Institute of this city. The orchestra did excellent work, under the direction of Lynn B. Dana, and the soloists also gave a good account of themselves. The program consisted of works by Lacombe, Johns, Debussy, MacDowell, Mozart, Sibelius and Jessel. Recitals by the following artists are scheduled at the Institute this season: Myrtle Elynn, pianist; Vera Barstow, violinist; Viola Ellis, contralto; Thomas Farmer, baritone, and Mr. and Mrs. John W. Nichols, tenor and pianist. Mrs. Nichols will play the Schumann A Minor Concerto with the Dana Orchestra at this concert.

Mme. Schumann-Heink to Aid Cleveland Memorial Fund Again

CALDWELL, N. J., Sept. 19.—Mme. Schumann-Heink to-day gave her consent to a delegation of Caldwell citizens to give another recital here for the benefit of the Cleveland Memorial Fund. She will give the recital at the First Presbyterian Church Thursday evening, October 9. Caldwell is trying to raise \$5,000 of the \$25,000 endowment fund for the maintenance of Grover Cleveland's birthplace in this town. Last Fall Mme. Schumann-Heink gave a recital which netted \$1,000 for the fund. It is planned to hold a reception in the singer's honor after the coming recital.

Brooklyn to Hear Chorus of 4,000 in 1915 Sängerbund

Plans are fast developing for the great sängerbund which will take place at the Thirteenth Regiment Armory, in Brooklyn, in May, 1915, when 4,000 voices will be heard in chorus. An orchestra of 100 pieces will accompany, and distinguished soloists will be heard. Carl Fiqué, the director of the United Singers of Brooklyn, has been unanimously chosen to direct the festival. Mr. Fiqué will again this season lecture at the Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences. G. C. T.

A Valuable Stimulus

To the Editor of MUSICAL AMERICA:

In renewing my subscription let me say that I can scarcely find words to tell you what an invaluable stimulus your splendidly edited magazine proves in its weekly visits to our school. Our appreciation of the fairness and general value of its contents is an ever-increasing one.

With congratulations and cordial wishes for continued success I beg to remain

Very truly yours,

CLARENCE A. GUSTLIN.

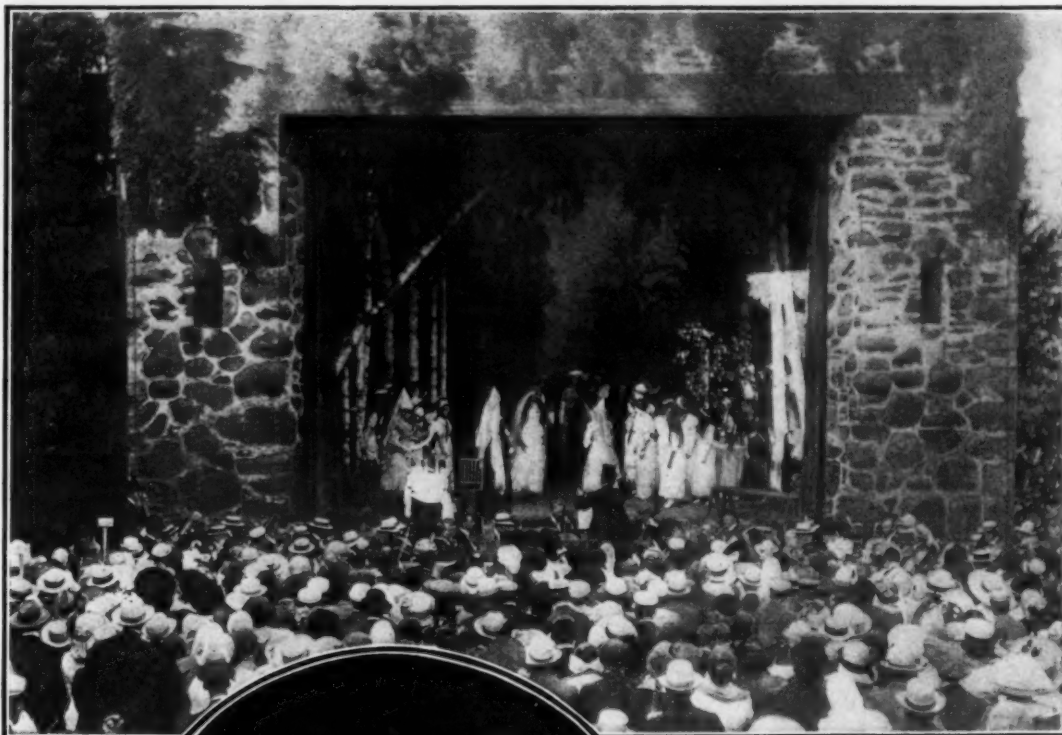
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Aino Ackté Heroine of Festival Opera Performance in Her Native Finland



At Right: Aino Ackté, as "Kirsti Fleming," in Act IV of Merikanto's Music Drama, "Elina's Murder." Above: The Wedding Scene in Act II of the Opera, and, in the Circle, Mme. Ackté and Herr Niska in Act IV

By ANNA INGMAN

AINO ACKTE, the famous Finnish soprano, for many years prima donna of the Paris Opéra and later of world-wide renown as an exponent of the rôle of *Salomé*, was the organizer of some remarkable open-air operatic performances which took place last July at her home in Finland on the ruins of one of Finland's oldest castles, Olavinlinna, situated in the most picturesque part of the country. The castle is surrounded by water, on the shores of which are sombre forests, with hills in the distance, the whole making an exquisite setting for stage purposes.

Last year an opera by Melartin had been performed at a similar festival, and this year the choice fell upon Oscar Merikanto's music drama, "Elina's Murder" ("Elina's Murder"). The libretto, by Jolman Finne, is founded on a Finnish ballad of the Middle Ages and has an historical flavor. It is a tragedy of desperate love and jealousy, ending in murder. The principal character, *Kirsti Fleming*, a woman of fiery passions, was impersonated to perfection by Aino Ackté.

The accompanying picture (to the right) shows Mme. Ackté in this rôle. As for Merikanto's music, the critics, both Finnish and foreign, have adjudged it as of the "verismo" pattern in musical ideas and mood and dramatic intensity. The choruses are strongly imbued with genuine national color.

The performance in general was good, although Mme. Ackté's part in it overshadowed all the rest. The opera was mounted by Mme. Ackté's mother, Emmy Ackté, who in her youth was a prominent singer and actress just as her daughter is to-day, although, unlike her daughter, she devoted all of her talents to the stage of her own country.

The festival operatic performances were followed by orchestral and choral concerts, and organ recitals, the programs containing numerous interesting compositions by Fin-

nish composers such as Sibelius, Palmgren, Madetoja, Kuula, Järnefelt, Kajanus and others. More than 5,000 persons attended the performances and enthusiasm ran high.

Leoncavallo Leaving for a Tour of America

ROME, Sept. 15.—Leoncavallo, the composer, leaves for an American tour in a few days. He will visit New York, Boston, San Francisco and other cities and will conduct some performances of his operas. Leoncavallo is completing a new three-act opera, which will be produced either in London or Rome.

DENVER BAND LEADER RESENTS OPERA SCHEME

Protests Against Enlarging Operatic Season by Using Funds Meant for Free Sunday Concerts

DENVER, Sept. 6.—A plea for the betterment of Denver's Sunday concerts has been made by Burton Strock, leader of one of the city's bands, who writes a letter to "F. W. W." of the *Denver Post*, protesting against a scheme for enlarging the season of grand opera at the expense of the free Sunday concerts. Says Mr. Strock:

"A morning paper informed us the other day that the Denver Symphony Orchestra Association has asked the city commissioners to discontinue our Sunday concerts and give it (the association) the money 'saved.' The request shows that those in control of the D. S. O. A. are ignorant of the educational function of the Sunday concerts.

"The proposal is also undemocratic in that it seeks to have this public money spent in a way that will benefit almost exclusively the uppermost stratum. For who is it that will take advantage of those cheap seats? Almost entirely that very class which needs this musical uplift the very least. The net result of this scheme, if adopted, will be to increase the gap between the *cognoscenti* and the great public.

"Of course, the D. S. O. A. will deny this, but it's true just the same. Let me ask, then, why they want to use city money to extend the season in length! So that the 'tired business man' (that's most of us) can go to eleven performances in nine days, instead of eight performances in seven days? No, the 'tired business man' will probably stay through the last act of one performance if Mary Garden is billed to do something 'interesting' in that act.

"Why, the whole thing is absurd from the viewpoint of efficiency in musical education. The D. S. O. A. might as well ask to abolish our nine months of grammar school education and give the children instead a couple of weeks of expensive lectures on Shakespeare. You can't make Denver a musical city with a week of grand opera. You have to make the people like it and understand it first. For this purpose the Sunday concerts are of immeasurably more value. Why doesn't the D. S. O. A. use its influence to improve the Sunday concerts? It must be admitted that the concerts have been very bad. That is past now, however. Let them look to a future bright with hope and not seek to take an unfair advantage of an unfortunate condition born of a transitory rottenness in our city politics."

Mary Pinney Returns from Scotland for Reopening of Season

Mary Pinney, who has been in the Trochachs, Scotland, sails for America on the *Olympic* September 24. Miss Pinney will reopen her studio, 418 Central Park West, New York City, on October 2.

L. M. Ruben Returns from Montreal

L. M. Ruben, formerly connected with the Metropolitan Opera Company staff and long identified with musical enterprises, has returned to New York after a four years' sojourn in Montreal, where he managed the tour of the Metropolitan Opera Company, Anna Pavlova and her company and other attractions.

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NEW MUSICIANS FOR KUNWALD ORCHESTRA

Cincinnati Organization Builds Up Various Choirs—School Teaches Church Music

CINCINNATI, O., Sept. 20.—Never in the history of the Cincinnati Symphony Orchestra has the organization faced a season so full of promise as the coming one, under the direction of Dr. Ernst Kunwald. Among several of its assets which will make this condition possible is the efficient group of new players who will join the orchestral ranks at the opening of the season. They include I. Schnitzler, formerly with the Boston Symphony and concertmaster with the Metropolitan Opera; J. Culp, formerly first violinist with the Thomas Orchestra; E. Pack, second concertmaster with the St. Louis Symphony; A. Cappabianca, recently from Europe, who will join the ranks of the first violins; Walter Cotton, who was with the orchestra several years ago and who will join the second violins; Leroy Schwab, cellist, formerly with the Chicago opera, and S. Elkins, bass, formerly with the Boston Symphony.

The list of soloists is also an unusually strong one. Newcomers: Carl Flesch, the violinist, and the contralto, Margarete Matzenauer. The others are Fritz Kreisler, Josef Hofmann, Teresa Carreño, Harold Bauer, Julia Culp, and, of the local soloists, Dr. Kunwald, who will play the Third Beethoven Concerto and the Handel Concerto "Grosso" in B minor; Emil Heermann, the concertmaster, who will play the Brahms violin concerto, and Julius

Sturm, the first 'cellist, who will play the Saint-Saëns Concerto in A Minor.

There will be two additional popular concerts this year, making eight in all which will be given at Music Hall, the first to take place on the afternoon of December 28. The rumor that the Symphony concerts will return to Music Hall in the near future seems to be without foundation, as the Emery Auditorium is at present adequate in every way and such a possibility is a most remote one. Dr. Kunwald will return to Cincinnati about the first of November and will begin rehearsals at once.

Cyrena Van Gordon, of the Chicago Grand Opera Company, a graduate of the College of Music, has been in the city preparing for her engagement, with rehearsals beginning in Philadelphia, October 18. Miss Van Gordon is one of the youngest singers in grand opera. Under the tutelage of Mme. Louise Doti she is being coached in the parts allotted for her: *Amneris* in "Aida," *Ortrud* in "Lohengrin," *Madde-lena* in "Rigoletto," *Fricka* in "Die Walküre," *Laura* in "Gloconda," and the *Queen* in "Hamlet." Miss Van Gordon is considered fortunate in having Mme. Doti as her instructor, as the latter was for many years a principal with the Mapleson forces, with which she alternated in leading parts with such eminent artists as Adelina Patti, Albani, and Nordica.

The first rehearsal of the College of Music was held recently. The chorus is under the direction of Louis Victor Saar, the composer, the orchestra under that of Johannes Miersch, violinist, composer, and teacher, while Albino Gorno directs the

solo numbers and the opera performances.

An announcement always watched for with great interest by the musical contingent of Cincinnati is the series of concerts given by the teachers of the Cincinnati Conservatory of Music. The first concert of the season will be given the last week of October with an ensemble program devoted to French compositions by Messrs. Bohlmann, Bernard Sturm, and Julius Sturm. A sonata by César Frank, another by Saint-Saëns and a trio by Godard will be performed. One of the later concerts will present a new sonata by John A. Carpenter.

With the intention of developing highly competent organists and choir directors a new department has been formed at the Cincinnati Conservatory of Music, this department to be in charge of Harold Becket Gibbs and Karl Otto Staps, and to cover thoroughly every branch that would properly come under the department of church music. The student in this new department will be educated to fill the position either of organist or choirmaster or of both. In this department will be considered boy choirs, boy soloists, choirs consisting exclusively of men in three or more parts; mixed choirs, the accompanying of chorus or of solo voices; the art of chanting; the history and practice of hymnody, congregational music, concerted music, and the art of conducting. A study of the repertoire of classic church music will be an interesting feature of this course. A thorough study of the theoretical branches will be a part of this department, as will the history and art of psalmody as applied to the Gregorian and Anglican chanting, Latin pronunciation, English recitation and enunciation, and the art of organ playing. The department already has a large enrollment. A. K. H.

Ippolitow-Ivanow, the familiar Boccherini Minuet and Desormes's "Serenade de Mandolines." The quartet played with full tone and fine ensemble and was applauded not only at the completion of the works but after every movement. In addition to the quartet offerings Mr. Jacobs played a solo group, Kreisler's "Caprice Viennois" and "Liebesfreud" and Zimbalist's "Orientale," in which he scored with his audience. He was ably assisted by his brother, Ira Jacobs, who played his accompaniments.

Tour of Cordelia Lee, Violinist, to Open October 23

Cordelia Lee, the young violinist, who will tour America this season, will make her initial bow before a New York audience at Aeolian Hall on the afternoon of October 23. Miss Lee will then leave immediately for the West, to appear with the Minneapolis Symphony Orchestra at its opening concert of the season. Miss Lee will be accompanied by her mother and will take an apartment in New York for the season.

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Reinald Werrenrath's Success as a Choral Composer

It is not unusual for singers to take a hand at composing; it is rather unusual, however, for the compositions to prove of much worth. Since its publication a year ago by G. Schirmer, the "Cavalier's Song," a chorus for men's voices by Reinald Werrenrath, the popular young baritone, has been sung by more than twenty-five of the leading male choruses in the United States. Among these are the Mendelssohn Glee Club of New York, the Banks Glee Club of New York, the Apollo Club of Brooklyn, the Mendelssohn Club of Chicago, the Orpheus Club of Newark, the Singers' Club of Cleveland, the Orpheus Club of Philadelphia, the Orpheus Club of Detroit and the University Glee Club of Providence.

Written for and dedicated to the University Glee Club of New York, the "Cavalier's Song" received its initial production by that organization at Hotel Astor April 24, 1912. Shortly after the concert the composer received a letter from Arthur D. Woodruff, the conductor, in which he referred to the composition in terms of high praise.

The publication this Fall of a new male chorus, "The Sista" (poem by William Cullen Bryant) by Mr. Werrenrath is awaited with much interest. It is dedicated to the Singers' Club of Cleveland, of which Albert Rees Davis is conductor.

Kitty Cheatham Delights Berlin

BERLIN, Sept. 20.—Kitty Cheatham's recital of negro folk songs and children's songs was the center of musical interest this week and the Berlin audience of this charming American *diseuse* was delighted beyond

measure with her performance. The recital was given in the Beethoven Saal before a big audience. Karl Clewing, of the Berlin Royal Theater, assisted with classical recitations. The critics are most enthusiastic over Miss Cheatham.

Professor Jepson Gives Music Library to New Haven Schools

NEW HAVEN, CONN., Sept. 20.—Benjamin Jepson, professor emeritus of music in the public schools, has presented his music library to the New Haven High School and the gift has been accepted by the Board of Education. The library consists of single copies of many oratorios, cantatas and masses, full sets and single copies of music courses by public school supervisors throughout the country, school hymn books, sacred and secular treatises on the various branches of musical theory, together with thousands of selections in octavo form from oratorio, cantata and mass, selections, sentimental and humorous, for male and female voices and complete sets of the New Haven annual public school text exercises authorized by the Board of Education for many years past. W. E. C.

Max Jacobs Quartet Opens Season with Concert in New Jersey

The Max Jacobs String Quartet opened its Fall season on Friday evening of last week at the Intermediate School Auditorium in Long Branch, N. J. Mr. Jacobs presented his reorganized ensemble, including Messrs. Meyer, Eastes, and Lieblich in a program on which figured the Schubert Quartet in D Minor, the Gretchaninow Quartet, a group made up of a Mendelssohn Canzonetta, an Intermezzo by

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ABUNDANCE OF GOOD MUSIC FOR CHICAGO

[Continued from page 1]

coming season contain the information that there will be six concerts, two of them being extra concerts, the "Creation," November 9, and Mendelssohn's "Elijah," November 17. Then will follow the regular concerts, consisting of two performances of "The Messiah," December 29 and January 2, 1914. "The Music Makers," by Elgar, and "Stabat Mater," by Dvorak, will be sung on February 23, and at the final concert, April 6, Bach's Mass in B Minor.

The last two concerts will be given at Orchestra Hall. Among the soloists an-



M. Jennette Loudon, Pianist, at Summer Cottage, Bloomington, Ill.

nounced for these concerts, which will also have the assistance of the Chicago Symphony Orchestra and Edgar Nelson as organist, are Florence Hinkle, Rosalie Wirthlin, Morgan Kingston, Herbert Witherspoon, Mabel Sharp Herdren, Rose Lutiger Gannon, Reed Miller, Arthur Middleton, Leonora Allen, Edith Chapman Gould, Christine Miller and Horatio Connell.

Carl D. Kinsey, business manager of the Apollo Club and of the Chicago North Shore Festival Association, also has a number of concert bookings, among which one always finds at least one concert by the Minneapolis Symphony Orchestra.

Advance notices of Wessels & Voegeli for their series of concerts this season contain the news that they will open the regular season at Orchestra Hall Sunday, October 5, with a violin recital by Jan Kubelik. Then the following Sunday Mme. Nellie Melba will be heard also at Orchestra Hall and most of the artists engaged as soloists with the Chicago Symphony Orchestra will give recitals and concerts under their direction.

A very important engagement for the season will be the appearance of the New York Philharmonic Society at Orchestra Hall this coming April.

There will be seven concerts given under the auspices of the Chicago Chamber Music Society on Thursday afternoons in the foyer of Orchestra Hall. The organizations taking part will be the Chicago String Quartet, the Chicago Woodwind Choir and the Kneisel and Flonzaley string quartets.

Ernest L. Briggs, of the Briggs Musical Bureau, has arranged for a series of seven concerts to be given at the Fine Arts Theater, where Maggie Teyte will also be heard in a cycle of three programs, under the auspices of Wessels & Voegeli. Of Mr. Briggs' important engagements, that

of Ramon Blanchart, the distinguished basso of the Boston Opera Company, stands out prominently.

Anna Pavlowa, Gertrude Hoffman, Mlle. Polaire and Lady Constance Richardson will be seen in their dancing programs December 7, 14, and January 11, 1914.

F. Wight Neumann has just returned from his annual trip abroad and as usual he will present to the Chicago public many artists of the highest rank, and concerts and recitals will be given by him every Sunday afternoon commencing October 12 and continuing until the middle of May. Artists new to Chicago to be heard under Mr. Neumann's management are Mme. Margarete Matzenauer, contralto, of the Metropolitan Opera Company; Mme. Ottilie Metzger, leading contralto of the Hamburg Opera, and Carl Flesch, the distinguished violinist.

Mme. Frances Alda, soprano, assisted by Frank La Forge, pianist, and Gutia Casini, the young Russian 'cellist, will open the season on October 12 and then will come the following, almost all to be given at the Studebaker Theater; Helen Stanley, soprano of the Canadian Grand Opera Company, formerly with the Chicago Opera Company, assisted by Vera Barstow, violinist, and Harold O. Smith, accompanist, in recital Sunday afternoon, October 19; Clarence Whitehill, basso, song recital, Sunday afternoon, October 26; Fanny Bloomfield Zeisler, annual piano recital, Sunday afternoon, November 2; the Paulist Choristers (Father W. J. Finn, musical director), concert, Sunday afternoon, November 9; Josef Hofmann, piano recital, Sunday afternoon, November 16; the Kneisel Quartet, three chamber music concerts, the first one Sunday afternoon, November 23; Mme. Rosa Olitzka, annual song recital, Sunday afternoon, November 30; Francis Macmillen, violin recital, Sunday afternoon, December 7; Mme. Marie Rappold, soprano, song recital, Sunday afternoon, December 14; joint recital, Simon Buchhalter, pianist, and Rudolph Engberg, basso, Sunday afternoon, December 21; Mme. Carreño, piano recital, Sunday afternoon, December 28; Max Pauer, piano recital, Sunday afternoon, January 4; Carl Flesch, violin recital, Sunday afternoon, January 18; Leo Slezak, song recital, Sunday afternoon, January 25; Mr. and Mrs. David Mannes, sonata recital, Sunday afternoon, January 25; Alma Gluck, song recital, Sunday afternoon, February 1; Mischa Elman, violin recital, Sunday afternoon, February 8; Mme. Schumann-Heink, song recital, Sunday afternoon, March 15, at Orchestra Hall; Mme. Ottilie Metzger, contralto, song recital, Sunday afternoon, March 22; Mme. Matzenauer, song recital, Sunday afternoon, April 12.

The appended picture shows Hanna Butler, soprano, in the garden of Sam Miles at Clifton, Christmas Cove, Me., at which resort she had her fill of swimming, automobiling and yachting during her Summer vacation. Gertrude V. O'Hanlon has secured many important engagements for Mrs. Butler for the coming season.

M. Jennette Loudon, pianist of the Beethoven Trio, spent the Summer in Bloomington, Ill., working up her repertoire for the extensive tour with the Beethoven Trio, which opens on September 24. Gertrude V. O'Hanlon has booked many dates for the trio.

Marion Green, the Chicago basso, who filled 155 engagements last season, finds that his time is rapidly filling up this season. Among the prominent engagements that he has now booked are the following recitals: Youngstown, Warren, Sharon, Pa.; New Wilmington, Mansfield, O.; Illinois Athletic Club, Chicago; Menominee, Wis.; Pontiac, Ill.; Cleveland, O.; Harmonica Club, Peoria, Ill.; Dubuque, Ia.; Epworth, Ia.; Detroit, Mich.; Ypsilanti, Mich.; Alma, Mich.; Ann Arbor Festival

Chorus (soloist), and Benton Harbor, Mich.

Ralph Errolle, the young tenor of the Chicago Opera Company, has been directed by Cleofonte Campanini to prepare the following parts for this season: *Ein Hirt* in "Tristan"; *Harry* in "The Girl of the Golden West"; *Totono* in "The Jewels of



Hanna Butler, Soprano, in a Maine Garden

the Madonna," and *Giovanotto* in "Conchita."

Mr. Errolle has been a pupil of Herman Devries for three years and was engaged for the opera company at the concert given by the pupils of Glenn Dillard Gunn and Herman Devries at the Studebaker Theater with the Chicago Symphony Orchestra last January.

Frederick Frederiksen, violinist and teacher, formerly assistant to Emile Saurer, has been appointed visiting professor at the Wisconsin School of Music in Madison. He will go there every week for two days, besides maintaining his studio in the Fine Arts Building in this city.

Lucille Stevenson, soprano, has returned from Europe and will resume her teaching on the faculty of the Cosmopolitan School of Music. MAURICE ROSENFELD.

ANDERSON ARTISTS' TOURS

Prominent Organizations Close Dates with New York Manager

Walter Anderson, the New York manager, returned recently from Europe and found a large list of bookings which had been closed during his absence. Mildred Potter is engaged with the Chicago Apollo Club, Toronto Mendelssohn Choir, New York Oratorio Society, Boston Cecilia Society, Milwaukee Arion Society, etc. Grace Kerns is booked with the Boston Handel and Haydn Society, Minneapolis Apollo Club, Syracuse Fine Arts Club and Lowell Choral Society. William Pagdin is to fill his third engagement with the Handel and Haydn Society and is re-engaged for Halifax, N. S. Charles N. Granville gives his New York recital on October 24, his Chicago recital in December, and appears with the Cleveland Mendelssohn Club and on a long Middle Western tour.

Rebecca Davidson has her New York recital October 24, a Pittsburgh recital October 14, and a Fall tour including Buffalo, Cleveland, Toledo and Detroit. Marie

Kaiser's success last season has brought about a gratifying list of engagements for the coming season. Her tour takes her into Pennsylvania, Ohio, Indiana, Kansas and Kentucky. At Halifax, N. S., Mr. Anderson has closed engagements for Alice Moncrieff and Louise MacMahan.

Albin Antosch, the Australian 'cellist, will make a concert tour with Miss Kaiser, soprano, and Mme. Weiss, pianist, in October and November. Paul Althouse's time for concert work is limited owing to his numerous appearances with the Metropolitan Opera Company, but his available time, like that of last season, will be booked practically solid.

NEW YORK SYMPHONY SEASON

Damrosch to Give First Performances of Elgar and Debussy Works

The Symphony Society of New York, Walter Damrosch, conductor, opens its season on Saturday afternoon, October 26, in Aeolian Hall. The music chosen for the season's performances ranges from Bach to the latest works of Sir Edward Elgar and Claude Debussy. There will be symphonies by Haydn, Schubert, Schumann, Brahms and Tchaikowsky and by d'Indy, Elgar, Kalinnikow and Sibelius. Modern music will be further represented by Chausson, Debussy, Loettler and Richard Strauss. A symphonic poem, "Faust," by Elgar, will have its first performance in America and an orchestral suite, "Le Printemps," by Debussy, will be performed for the first time in New York.

The assisting artists are to be Johanna Galski, Louise Homer, Margarete Matzenauer, Oscar Seagle, Maggie Teyte, Carl Flesch, Fritz Kreisler, Kathleen Parlow, Alexander Saslowsky, Mr. and Mrs. David Mannes, Wilhelm Bachaus, Harold Bauer, Josef Hofmann, George Barrère and Gustave Langinus.

GADSKI WITH ORCHESTRAS

Three Leading Organizations in List of Soprano's Bookings

The offices of Marc Lagen last week issued a partial list of the Galski bookings, which shows that Mme. Galski will open her season with the Boston Symphony Orchestra in Providence, R. I., on October 21 and will make her first New York appearance on October 26 with the New York Symphony Orchestra at Aeolian Hall.

Other recitals will be in Youngstown, O.; Milwaukee and Madison, Wis.; Omaha, Neb.; Springfield and Worcester, Mass.; Portland, Me.; Providence, R. I.; Baltimore, Md.; Washington, D. C.; Richmond, Va.; Boston, Mass. Lafayette and Fort Wayne, Ind., with a concert at Minneapolis, Minn., with the Minneapolis Orchestra, besides recitals in Chicago and New York, definite dates for which have not yet been announced.

Mme. Galski will return to the Metropolitan Opera Company on December 15 and remain there throughout the season, with the exception of the last two weeks of January, which she will devote to concert work.

Thomas Farmer to Sing at Dedication of Ogdensburg Statue

Thomas Farmer, the American baritone, is engaged as principal soloist for the ceremonies attending the dedication at Ogdensburg, N. Y., of a statue to Major-General Newton M. Curtis, which will be a notable event. The address of the unveiling is to be delivered by a member of President Wilson's cabinet. It is regarded as fitting that Mr. Farmer, an American-trained singer, should be chosen for this festival, which is to occur on September 30, October 1 and 2.

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HASTE FATAL TO OUR MUSIC SCHOOLS

So Declares Xaver Scharwenka, Who Found Teachers in Some Institutions Sitting Watch in Hand and Waiting for End of Twenty Minute Lessons—American Schools Less Thorough than German Conservatories, Insists Pianist—Adele aus der Ohe Applauds Our Music Lovers for Forming Their Own Opinions, Regardless of Critics

By HARRIETTE BROWER

BERLIN, August 22.

ON the eve of my departure from Berlin I had the pleasure of a brief chat with the Polish composer-pianist and pedagogue, Xaver Scharwenka. Continuously heavy rains had interfered with my acceptance of the invitation to attend a musicale at Professor Scharwenka's Summer residence. He has a villa with park and gardens at Sarow, near Fürsten Walde, at a convenient distance from the city. Professor Scharwenka took the rains philosophically, as he said they were most beneficial for his fruit and vegetables.

He teaches two days of each week in his Berlin studio, and it was on one of these teaching days that he arranged time for our little chat. After reminiscences of the old student days there was mention of some who have since become well known; among them Arthur Hochman, José da Motta, Emma Koch, A. M. Bagby and others. Asked for a message to piano students of America, Mr. Scharwenka responded, "Tell them to come to Germany to study music. There are certainly good private teachers in America, but I have no high opinion of the music schools; I have visited some where the lessons with the higher teachers are but twenty minutes in length, and the professor sits with watch in hand; everything is dispatched in a great hurry. Of course there are exceptions—there are some good schools of music in the United States. But I consider the schools here in Germany are, in general, more thorough; we have the true musical atmosphere. If what I say is not the

case, why do so many Americans flock to Europe every year? They come because they feel they can obtain what they cannot get in their own land. Life is so comfortable, so *gemüthlich* over here, so free from the fervid American rush.

Praises American Students

"The Klindworth-Scharwenka Conservatorium is perhaps the largest in Berlin; that is to say, there are about 800 students. There are many who come from America to study in the school. I have only good words for the American students; they are industrious, in earnest and have ability. Many of the piano teachers are pupils of mine, brought up in my methods. One of our best teachers is Fraulein Martha Siebold, also my pupil. All my pupils play for her once a week.

"I am constantly composing," continued the pianist. "The most recent things are a number of short pieces for piano. I shall play various of my compositions in concert during the coming season. My fourth piano concerto, which I have not yet played in Europe, will be one of the works brought out. I played it in America last season, but have never performed it in Germany. Fraulein Giebold, however, has played it with great success."

An "At Home" Chat With Aus der Ohe

ANOTHER opportunity to see the home life of an artist was afforded me when Mme. Aus der Ohe invited me to

visit her in her Berlin home. She lives in the newer western portion of the city, where so many other artists are located. "This home has the true German atmosphere," one remarks upon entering the spacious and comfortable rooms. Mme. Aus der Ohe, whose personality is well remembered in America on account of her several tours, now wears her brown hair softly drawn down over her ears, in Madonna fashion, a mode which becomes her vastly.

"My time is divided between playing in concert, composing and my own studies," began Mme. Aus der Ohe. "I give almost no lessons, for I have not the time for them. I never have more than two pupils studying with me at one time. They must be both talented and eager. The amount of time I consider necessary for practice depends, of course, on quickness of comprehension. In general, I may say four, or at most five, hours are quite sufficient if used with absolute concentration. The quality of practice is the great essential. If the passage is not understood, a thousand times going over it will only be vain repetitions; therefore, understand the construction and meaning of the passage in the beginning, and then if you repeat it a thousand times it should constantly improve.

"There is so much practice which can be done away from the instrument, by reading the notes from the printed page and thinking about them. Is this understood in America? Always listen to your playing, to every note you make on the piano; I consider this point of the very first importance. My pupils are generally well advanced or are those who intend to make music a profession. I have, however, occasionally taken a beginner. This point of listening to every note, of training the ear, should stand at the very foundation.

Letting the Hand Find Itself

"In regard to hand position, I endeavor not to be narrow and pedantic. If pupils play with good tone and can make reasonably good effects, I take them at the point where they are and try to bring them forward, even if the hand position is not just what I would like. If I stop everything and let them do nothing but work at hand position, they will be discouraged and think they are beginning all over again. This beginning again is sometimes detrimental. To take a pupil at his present point and carry him along from that point, was also Liszt's idea. He did not like to change a hand position to which the player has grown accustomed for one which seems unnatural, and which the pianist has to work a long time to acquire. He felt that one's time could be spent to more advantage. There are so many legitimate positions, each hand is a separate study and is apt to take the position most natural to itself.

"I shall play to a considerable extent in Europe the coming season, but do not expect to come to America. Indeed, I have refused offers from three different managers to give concerts in your country. I know America well, as I have made several tours and have lived there. I left the country the last time under sad circumstances, as my sister who always accompanied me had just passed away after quite a long illness. So, you see, I have not so much zest to return again.

"However, I am fond of America, and admire the great progress you are making in art and music. And you have the courage of your convictions; you do not admire a musical work simply because someone else says you should, or the critics tell you to. You do not ask your neighbor's opinion first before you applaud it. If you do not like it you are not afraid to say so. Even when it is only ragtime that pleases you, you are not afraid to own up to it. When you learn what is better, you are ready to say so. It is this honesty which leads to progressive results. You are rapidly becoming competent to judge what is best. I have found the most appreciative audiences in America."

As to her compositions, Mme. Aus der Ohe declared: "I am constantly at work on them. A sonata for piano and violin, one of my later compositions, had good success here in Berlin last season, and excellent notices from the critics, for instance from Taubert, perhaps our severest critic.

Advancing Women in Music Art

Mme. Aus der Ohe had much to relate of the woman's Lyceum, which is encouraging activity in various departments of art. The department for music was founded by Aus der Ohe herself. She has only lately given up the presidency of it, on account of its many onerous duties, which require too much of her time. Last Spring there was an exhibition of women's work in music. Musicians from all over the country sent examples of their work. Our own Mrs. H. A. A. Beach, who has been located for some time in Munich, was well represented. There were various concerts;

Fraulein Aus der Ohe was very active in this regard, taking part herself. There are branches of the Lyceum in other German cities.

Several large paintings of striking originality hang on the walls of the pianist's home. They all illustrate religious themes and are the work of Herr Aus der Ohe, the pianist's only brother, who died at the height of his career. "Yes," said Fraulein Aus der Ohe, "my mother, brother and sister have been taken away from me since I was last in America, and now I am quite alone—but I have my art."

Temptation to Essay Creative Work Allures Kubelik

It is Jan Kubelik's ambition to retire and devote himself to composition, but he sees no immediate prospect of its realization. As to this desire to compose, Kubelik said recently: "I have always felt I could create, if only I could have the necessary leisure. I have the impulse to write, but it is a dangerous one for the interpretative artist to entertain. I have always thought that Rubinstein would have been a superior Rubinstein in either department of music—playing or composing—had he devoted himself exclusively to one or the other. Perhaps Liszt would not have been second to Wagner had his genius as an interpreter been restrained to the advantage of his genius as a creator. Then, there's D'Albert, who, since he has begun late in life to compose, has gone back in his playing, and still has not compelled full recognition as a composer."

Policeman-Baritone Makes Début with Schumann-Heink October 8

"An Irish tenor translated into an Italian baritone" is the characterization given by Mme. Schumann-Heink of Edward J. McNamara, the policeman-singer of Paterson, N. J., whom the noted contralto has engaged for her world tour of 1914-15. This baritone has a range from low F to A flat. Mme. Schumann-Heink declares that he has "one of the most sympathetic voices I have ever heard." The new baritone is to appear with Mme. Schumann-Heink for the first time at Poughkeepsie, N. Y., on October 8.

Boston Hears New de Koven Opera

BOSTON, Sept. 17.—Reginald de Koven's "Her Little Highness" opened last night at the Tremont Theater, with Mizzi Hajos in the title rôle. This musical play, which is founded on Channing Pollock's "Such a Little Queen," has a libretto and lyrics written by Mr. Pollock and Renold Wolf.

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RUSSIAN ERA IN AMERICAN OPERA

Manager Rabinoff and Conductor Savine, of National Opera Company of Canada, See It Coming—Slavs Themselves, They Intend to Work Out Their Slavic Ideals of Art in Their New Enterprise—Nationalism the Important Factor—Emotional Kinship Suggested Between Slavs and Americans

By IVAN NARODNY

UP to the present time the giving of opera in America has been largely under German and Italian influence, with the works of French composers occasionally as necessary novelties. Whether there existed Russian operas worthy of serious consideration remained a mystery to American audiences until the recent production of "Boris Godunow" at the Metropolitan. And now, with the advent of Max Rabinoff and Alexander Savine, the former the managing director, the latter the musical director, of the newly founded National Opera Company of Canada, a new era is dawning upon the American operatic stage.

Both Mr. Rabinoff and Mr. Savine are men of entirely different traditions from those that have governed the fate of grand opera in America up to the present time. Although the former is by birth a Russian and the latter a Servian, both are graduates of one and the same school of music and have similar views on the subject. Both believe that Russian opera is going to dominate the immediate future of the American stage.

"It is only natural that America should follow Russia in its operatic tendencies," explained Mr. Rabinoff, when I visited him during one of his recent rehearsals at the Metropolitan. "Although I am going to start my first season of grand opera in Canada, with an Italian, German and French repertoire, my future plans are to show wherein Russian opera is supreme. People outside Russia have no idea how far Russians are ahead of the rest of the world in the exquisiteness of their aesthetic conceptions of music and drama. They think Russia is a semi-barbaric country inhabited by ignorant moujiks and adventurous Cossacks. In reality it is the cradle of a new art that springs directly out of the joys and sorrows of the people and not from any aristocratic class traditions, such as control the art of West European nations."

"You speak like a patriotic Russian," I remarked.

"Yet I am only a patriotic American," rejoined Mr. Rabinoff. "I believe that nationalism should be a vigorous factor in art. We do not need to degenerate into Cubists and Futurists, but should take an example from the Russians and make ethnographic traits the fundamentals of our aesthetic ideals. How simple, yet how true

to life is every scene of Russian opera! There is no trace of artificiality, no trace of sophistication in its whole development. It simply grows from the soil like the flowers and the trees. It is an inspiring panorama of life, and how can any listener remain indifferent to such a thing?"

"It seems that you are a believer in Tolstoy's views of art."



An Impression of Max Rabinoff, Managing Director of the Canadian Opera Company, by the Russian Artist, Paul

"Absolutely," Mr. Rabinoff replied. "I look upon art as the deepest religion. It makes one feel the depths of life and the insignificance of the ego. It inspires love of one's fellowman, and what more do you want from it?"

Mr. Rabinoff spoke vehemently and convincingly. Here was not a cold-blooded American business man, but an idealizing Russian before me. Being, in fact, an artist by temperament and education, Mr. Rabinoff gives more the impression of a Russian scholar than an impresario. Yet he has proved himself an able manager of similar ventures in the past and combines in his alert and typically Slavic makeup all the essentials of a born opera director. It was Mr. Rabinoff who introduced the Russian dancers to American audiences and it was Rabinoff who interested London society in the Russian ballet and grand opera,

which have just finished a successful season, both artistically and commercially.

In his absorption in his work, Mr. Rabinoff often forgets the time and his surroundings completely. He had invited me to lunch at twelve, yet it was five o'clock when I reminded him of it. He lived altogether in the operas, the rehearsals of which he was attending at the Metropolitan, although this was really an affair for the musical director.

"Time is an awful tyrant, isn't it?" he exclaimed, as he grasped his hat and cane. "Gentlemen, I am not through yet," called Mr. Savine, the musical director, anxious to join us.

But Mr. Savine was persuaded to yield, and we hurried to a Broadway dining room. Thus I had an opportunity for a discussion with Mr. Savine, who, though he may not, on the surface, seem so, is just as ardent a Slav as is Rabinoff. He began to tell me how anxious he was to display his conducting abilities in Russian opera rather than in the works of the Italian, German and French schools.

Americans Emotional Like Slavs

"We Slavs are emotional people and therefore fundamentally different in our art expressions from West Europeans. So, too, Americans are an emotional race. Russian opera breathes an air of Orientalism, and the same strain of Orientalism prevails in the aesthetic conceptions of an average American. West Europeans say our opera is lacking in cohesion, unity and technic. What nonsense! The element of the extreme that enters our symbolism and realism, our expressions of sadness and joy, are nothing but the natural manifestations of Russian character. Russian operas are, it is true, free from the stateliness and artificiality that obtain in other schools, and therefore for a spoiled foreign audience they seem naive and imperfect. When American audiences hear Russian opera put on and directed by Russians they will see that it is an art of the heart and not of the mind."

"Which of the Russian works do you intend to produce?" I asked Mr. Rabinoff.

"I think I will give six of them—'Eugen Onegin,' by Tchaikowsky; 'Snegour-otchka,' by Rimsky-Korsakoff; 'Russalka,'

by Dargomyjsky; 'Demon,' by Rubinstein; 'Prince Igor,' by Borodine, and, of course, 'Boris Godunow.' I am sure American audiences will see something in stage art they have never seen before. I am certain these works will stir American composers to emulation and be a great thing for this country."

"But is not the Russian language too



Alexander Savine, Musical Director of Canadian Opera Company, Conducts a Rehearsal in New York. Caricature by Paul

difficult for American singers?" I interrupted.

"We are going to give Russian opera in English," replied Mr. Savine. "English corresponds to Russian in many ways. The trouble with making a Russian grand opera successful in this country has been that the German and Italian conductors who performed them were ignorant of Russian language; life and musical traditions generally. They have frequently staged Russian operas just as they would their own. That makes them look grotesque."

Mr. Savine went on to tell me of an opera that he was composing himself, and Mr. Rabinoff followed with a confession that he had written a libretto during the Summer for which a prominent Russian composer was writing the music.

LUCKSTONE SUMMER MUSICALS

Instructor and Pupils Sing Impromptu Program at Lawn Party

At the lovely Summer home of Mr. and Mrs. Isidore Luckstone, in the Catskill Mountains, Mrs. Luckstone gave a musical lawn party on September 11. Mrs. Luckstone was assisted by Mrs. Helen Allen Hunt and Mrs. John Chipman, about fifty guests being present. Mr. Luckstone acceded to the general request for music at the studio, where a charming musical program was given by the artist pupils, who are with Mr. Luckstone doing special work. Helen Allen Hunt and John Chipman, of Boston, Edith Myers and Hazel Collins, of New York, and Anne Field, of Texas, provided the impromptu program, which was enthusiastically applauded. The audience, however, would not be satisfied until Mr. Luckstone consented to finish the program by singing several of his own compositions, in addition to other request numbers.

Among those present were Mr. and Mrs. Gene Carr, Mr. and Mrs. Edward Clifford, A. K. Khan, chargé d'affaires of the Persian legation, and his charming American wife, and Prince Mophiz Khan, Dr. and Mrs. George Baldwin and others.

Because of the progress obtained by students' hearing the lessons of fellow-workers, Mr. Luckstone has long since become convinced of the efficacy of class work and will make this a feature of the coming season. Mr. Luckstone will resume teaching at his New York studio October 1.

Cecil Fanning at Briarcliff Musicales

BRIARCLIFF, N. Y., Sept. 10.—Cecil Fanning, baritone, assisted by H. B. Turpin, pianist, gave the program of the last of Mrs. R. W. Hawkesworth's musicales at Briarcliff Lodge to-night. The ballroom was thronged with society folk. The program contained German, French and English songs and a group of folk songs, all finely sung by Mr. Fanning.

PADEREWSKI DUE OCT. 7

Pianist Will Give First of Eighty or Ninety Recitals in Trenton, N. J.

Paderewski leaves his home in Morges, Switzerland, the end of this week to spend a short time in Paris before sailing for this country. Accompanied by Mme. Paderewski and L. C. Sharp, his English representative, Mr. Paderewski will sail from Cherbourg Wednesday, October 1, by the *Kaiser Wilhelm der Grosse* and is due to arrive in New York the following Tuesday.

The great pianist returns after an absence of four years to make an all-season tour of this country under the direction of C. A. Ellis of Boston. So far as the greater part of the country is concerned it will be his first tour in five years, for he was here only a few weeks in the season of 1908-9, having come here chiefly to hear the performance by the Boston Symphony Orchestra of the symphony which he had just finished.

Mr. Paderewski's plans call for between eighty and ninety concerts and he will be in America until the latter part of April. His season begins in Trenton, N. J., October 13, to be followed by a concert in Jersey City on the 14th. His first appearance in New York will be in Aeolian Hall, Saturday afternoon, October 18, under the auspices of the Aeolian company. Then he will make a short trip westward, playing in Detroit, Ann Arbor, Toronto, Erie and Buffalo. Returning to the East he will give a series of recitals in the principal cities and on the first of January he will leave for the West and the Pacific coast, where he will be engaged for approximately two months.

Mark Andrews, the prominent composer, has returned to his home in Montclair, N. J., after a European trip for his health. Mr. Andrews had several operations performed last Spring. He is now much improved and ready to resume his musical activities.

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New York, September 27, 1913

CHICAGO TO THE FRONT!

To many persons in this country, and certainly to people abroad, Chicago stands pre-eminent as a very materialistic city, where, under a pall of soft coal smoke, men vie with one another in grain speculation, in the canning of doubtful beef and the manufacture of pork chops. And yet, unless New York, Boston and other prominent cities look to their laurels, Chicago will not alone be pre-eminent in her manufacturing, industrial and commercial enterprises, but she will have risen to a height in artistic and musical culture unsurpassed anywhere on this continent.

Within the past decade Chicago has developed a marvelous system of parks. Her public and business buildings, especially along the Lake Front, are imposing, not only in size, but in the character of their architecture. So far as music is concerned, she presents an activity which is as astonishing as it is praiseworthy.

During the forthcoming season, besides the Chicago Opera Company, which, with a number of notable artists, will produce several novelties of importance, Chicago will have the Symphony Orchestra, the season seats for which are already pretty well sold out.

Among the vocalists who will give recitals and concerts will be Mme. Schumann-Heink, Mme. Melba, Maggie Teyte, John McCormack, Mme. Clara Butt, Mme. Rappold, Mme. Rosa Olitzka, Mme. Alma Gluck, Mme. Ottilie Metzger, Mme. Margaret Matzenauer, Mme. Frances Alda, Miss Helen Stanley, Miss Julia Culp.

Among the pianists will be Paderewski, Harold Bauer, Godowsky, Mme. Bloomfield Zeisler, Josef Hofmann, Mme. Carreño, Mme. Rider-Possart, Max Pauer, and others.

Among the violinists will be Fritz Kreisler, Eugen Ysaye, Jan Kubelik, Carl Flesch, Mischa Elman, Vera Barstow and others.

Among the other attractions will be the Flonzaley Quartet, the New York Philharmonic Orchestra, Mr. and Mrs. David Mannes, the Kneisel Quartet, the Chicago Chamber Music Society, and others.

Besides this wealth of vocal and instrumental artists and the concerts of the Chicago Orchestra, there will be concerts of the Apollo Club and other distinguished organizations, the performances of oratorios, in which

Florence Hinkle, Morgan Kingston, Herbert Witherpoon, Rosalie Wirthlin, Reed Miller and Mmes. Herdien and Gannon will appear.

The Mendelssohn Club will give three concerts; the Madrigal Club will give two concerts; the Musical Art Society will give a number of entertainments.

This is only part of the musical activities of Chicago for the coming season, and does not include the large number of concerts and recitals by local artists. To all this must be added the praiseworthy work being done by an army of music teachers of tested ability and large experience and at the principal conservatories, notably, at that of Dr. Ziegfeld, where between four and five thousand students are working industriously under a corps of teachers of the first rank.

Finally, Chicago possesses in its leading eight or nine music critics a corps of men who are all musicians of talent and high reputation, most of them teaching in Dr. Ziegfeld's and other conservatories. Their work is distinguished by its conscientiousness and notable success.

In a word, Chicago is no longer aiming at musical culture—it has attained it, and it is but just to say that it has already such a large music-loving public that its musical enterprises that are in any sense worthy receive a large measure of public support.

It can be said to-day, with truth, that the city of Chicago can justly claim to be foremost in that great uplift in our musical life which is sweeping the country from ocean to ocean.

John C. Freund

THE FUTURE OF THE CENTURY OPERA

To all intents and purposes the Century Opera Company has enjoyed a very gratifying start. The first performances have disclosed some solid artistic merits and their flaws have been, for the most part, only such as were obviously to be expected. The public was large, brilliant and enthusiastic on the first night and of very respectable size on the second, even though a glance over the parquet did not seem entirely to substantiate the claims of the management to the effect that the house was sold out.

In support of the new scheme the press has been magnanimous. Such excellences as the first night revealed seem to have created a very genuine journalistic impression. Critical reviews were, with little more than a single exception, frankly favorable. Faults were readily and unequivocally condoned. Furthermore, editorial expressions of confidence and good-will flowed abundantly a day or two following the opening. And the consensus of editorial opinion seemed inclined to an intimation that the new institution could scarcely fail to justify its existence.

Now, while it would be eminently futile to undervalue the creditable features of the achievement thus far, it is equally ill-advised to rush to conclusions at the present stage of happenings. The larger issues at stake are still very far from proven, and the sugared compliments that are just now in extensive circulation have no ulterior significance.

The immense gathering that heard the first "Aida" was a foregone conclusion. Hosts of prominent musicians—who, as a matter of course, receive their seats gratuitously—were on hand. That the Century Opera will continue so to absorb their attention and interest as the season progresses and musical events multiply is manifestly open to question. That the patronage of music-loving laymen will be successfully maintained in its present proportion with the opening of the Metropolitan two months hence is similarly problematic.

Much curiosity still remaining to be satisfied may be depended upon for a time, at any rate, to insure a liberal attendance. With that once sated a falling off is to be looked for. Besides, the Century is as yet the only musical attraction of the season. It will be put to its true test only when the Metropolitan throws down the gauntlet of involuntary competition.

Edward Kellogg Baird, the president of the Century Company, remarked in MUSICAL AMERICA some months ago that the new organization purposed not so much to deprive the Metropolitan of its lower-priced patronage as to create a distinctively new opera-going public whose characteristic trait should be its concentrated interest in the masterworks offered and the general presentation of them rather than in the personality and achievements of individual interpreters. Theoretically the notion is undoubtedly very admirable. Just from where, though, is this new public to be recruited?

Few, if any, of those who expend their dollar or two to hear the greatest of artists and conductors in the most completely equipped representations of the greatest operas are likely to consider an orchestra chair at a performance admittedly inferior a sufficient recom-

pense for the exchange. Is it the habitual theatergoer that the newcomer will undertake to make over into an opera-lover? Or will they be drawn from among the habitués of vaudeville and moving picture shows? A confirmed, optimistically inclined idealist might so argue. Yet few familiar with actual conditions will be equally sanguine. As was observed in these columns recently, the stress laid by many on the musical progress of the country often leads to exaggerations of estimate. New York is not as insatiably opera-hungry through all its social strata as it is claimed by some to be. The Metropolitan is overcrowded only when some particularly popular favorite sings or for some notable première.

PERSONALITIES



Ara Leaves Viola Desk for Saddle

With stout puttees and riding "crop," who would recognize in the above equestrian a member of one of the world's most famous string quartets? It is, however, none other than Ugo Ara, the genial violinist of the Flonzaleys, who caused his charger to stand at attention long enough for a snapshot to be taken in the midst of a gallop in Switzerland. Intimates of the Flonzaleys are familiar with Mr. Ara in the rôle of an epicure, and it is also known that he is fond of theater-going, but the above picture serves as a fresh reminder that these musicians are devotees of the outdoor life.

Mees—Arthur Mees, with Mrs. Mees, has arrived in Worcester to begin preparations for the annual festival. Mr. Mees is giving all of his time during the two weeks preceding the concerts to rehearsals.

Barstow—Vera Barstow, the violinist, arrived in New York on September 18 in a happy mood, her only complaint being that her first concert takes place in Fall River, Mass., on October 1, "So early to have to go to work," as she observed.

Spencer—Eleanor Spencer, the American pianist, who has been abroad for several seasons, and who has attained to a position of eminence among European concert artists, sails on October 4 aboard the *Rotterdam* for her first American tour, arriving in New York on October 11.

Campanari—Giuseppe Campanari, the famous baritone, formerly of the Metropolitan Opera House, has been spending the Summer at Nantucket, Mass., devoting most of his vacation hours to swimming, golf and bowling and watching his son and two daughters play tennis.

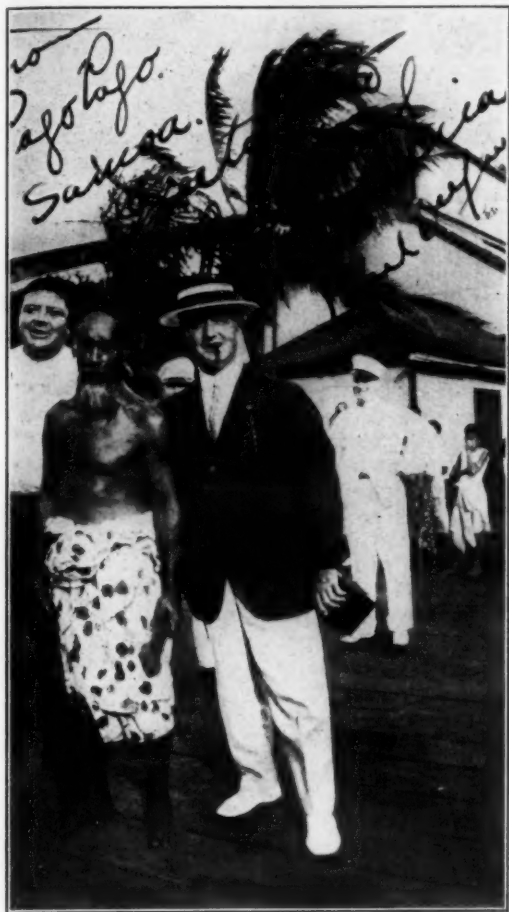
Lehmann—Lilli Lehmann, the famous German prima donna, is about to publish her memoirs, under the title of "My Way." Frau Lehmann nowadays devotes herself mostly to philanthropy, and especially to charities concerning animals, but gives an occasional lesson to highly favored pupils.

Thibaud—According to a Dresden commentator, Jacques Thibaud's chief characteristic is the unflinching elegance of his playing. Aristocratic in the best sense is the style in which he interprets a work, says this writer, making it a part of himself and imbuing it with his own spirit and character.

Farrar—Geraldine Farrar has a double. Her name is Betty Callish, and she arrived from Europe last week on the day following the arrival of Miss Farrar herself. The immigration inspectors thought they were admitting the Metropolitan star twice in succession until the newcomer established her identity. Miss Callish, too, is musical. She sings in five languages and plays the violin. For the present she will devote her talents to appearances in vaudeville.

Bachaus—Wilhelm Bachaus, who is soon to begin his second tour of this country, is an inveterate reader as well as a pianist of note, and is particularly fond of visiting the great public libraries in the cities he visits. The great Viennese court library in the Austrian capital is one of the pianist's special favorites. Here are stored a large number of priceless compositions, including original Beethoven manuscripts. Bachaus has given much time and attention to Beethoveniana and has called attention to various changes which modern annotators have made in compositions written in Beethoven's own hand. The subject is one on which Bachaus is well-nigh rabid; he insists that beauty and power are sacrificed in any deviation whatsoever from the composer's original intention.

DUFAULT ABSORBS MATERIAL FOR FAR EAST TRAVELOGUES



Paul Dufault in Samoa with Old Inhabitant of Island

Scarcely any American singer will be as well posted on life in the Far East as Paul Dufault, the popular tenor now on a world tour with Mme. Nordica. Mr. Dufault has received a clamorous welcome in Australia, where he had previously established himself in favor as an assisting artist with Mme. de Cisneros. Honolulu was also won by the tenor's art, and New Zealand followed Australia's enthusiastic greeting.

After the concerts in the Antipodes, the tenor proceeds with the Nordica party to Japan, China and India, which may qualify Mr. Dufault to deliver impromptu travelogues on that section of the world. In

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Sworn to and subscribed before me this 15th day of SEPTEMBER, 1913:

(Seal) MARGARET SALDINI,
Notary Public, New York County No. 3,
New York Register No. 4090.
(My commission expires March 31, 1914)

the above picture Mr. Dufault is seen in Pago Pago, Samoa, with one of the oldest natives on the island.

ENGLISH PIANIST FOR PEABODY CONSERVATORY

Arthur Newstead's Appointment Announced by Director Randolph—The High Cost of Artist Recitals

BALTIMORE, Sept. 22.—Returning from his three months' European trip Director Harold Randolph, of the Peabody Conservatory, announced yesterday the appointment of Arthur Newstead, of London, as successor of Ludwig Breitner, who resigned as teacher of the piano last Spring. Mr. Randolph stated that Mr. Newstead has achieved much success in England as a virtuoso. He studied mostly in London for the greater part under Harold Bauer, and was made a professor at the Royal Academy of Music when he was still quite young. Within the last three or four years Mr. Newstead has given about 500 concerts, in England and on the continent. He played in Russia with success, and has but recently returned from an engagement in Argentina. He sailed for this country September 20 on the *Mauretania*.

Director Randolph confessed in an interview shortly after his return that the problem of artist recitals was becoming more bothersome for the Conservatory every year in connection with the generally increasing "high cost of music."

"You would be surprised to find how the demands of the musicians have increased," he said. "Artists that have sung or played for us in other years are almost invariably asking at least \$250 or \$300 more for their services. The cost of music has gone up along with the cost of living."

IMPRESSIONIST SCHOENBERG

Orchestral Use of Gongs, Chimes and Chain Evokes Praise

Testimony to the inventive genius of Arnold Schoenberg, the composer, is given in the *New Music Review*, which finds in his "Gurre-Lieder" an interesting impressionistic departure which brings to mind the futurist manifesto from Milan on the imitation of natural sounds. The "art of noises," as this manifesto is termed, seems to have been considered in the orchestration of the work in question, which calls for 140 players and employs such instruments as gongs, chimes, "calls" and a huge iron chain, in this respect resembling the devices of Mahler, whose interpretative requirements have been extensively mentioned.

The "Gurre-Lieder" was partly written in 1900 and the third movement completed two years ago. A performance of the work, which takes three hours, was given by the Philharmonic Choir of Vienna, in conjunction with the Tonkünstler-verein, at which Franz Schrecker conducted. The audience, it was said, "was profoundly interested throughout," and the score was flatteringly described as possessing "poetic intensity, mingled grimness, sweetness, tragedy pathos and profound inspiration." Schoenberg's "effects" are, according to Ethel Smyth, the English composer, "wrung in a contracted passion from the soul, not superimposed with cunning from without, as is so frequently the case in modern impressionistic music; in fact, it seems almost an insult to speak of them as 'effects' at all."

Century Opera Receipts Nearly \$20,000 for Opening Week

Total receipts for the first week of the Century Opera Company ending last Saturday night amounted to between \$19,000 and \$20,000, according to announcement by Milton and Sargent Aborn, who said that if the attendance continued within twenty per cent, of this amount there would be no deficit at the end of the season. The cost of operating averages from \$15,000 to \$16,000 a week. The Aborns also state that the subscription and advance sales have increased daily since the opening.

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EXPANSION FOR WITHERSPOON

Wide Increase of Concert Work Besides Adding New Opera Roles



Herbert Witherspoon, the Metropolitan Opera Basso

Musical expansion of the most active sort will be witnessed in the coming season of Herbert Witherspoon, the Metropolitan Opera basso. Although Mr. Witherspoon will add some new rôles to his repertoire at the Metropolitan, his season will be so arranged that he will be able to devote to concert work more attention than he has

devoted to this field for some years past.

That the fuller devotion of Mr. Witherspoon to the concert field is being welcomed by the most important organizations is shown by the fact that the basso has been booked by the Wolfsohn Musical Bureau for such performances as those of the Worcester and Evanston festivals and the Apollo Club of Chicago.

In addition Mr. Witherspoon has been engaged by the New York Oratorio Society for the Beethoven "Missa Solemnis" on March 28. Mr. Witherspoon's New York recital will occur on November 6 in Aeolian Hall.

New Choir School of Cathedral of St. John the Divine Opened

The choir school of the Cathedral of St. John the Divine in New York, just completed, was opened last Tuesday with accommodations for sixty pupils, half boarders and half day pupils. The school was erected at a cost of \$150,000 and is the gift of Mrs. J. J. Blodgett. It is situated back of the Cathedral, facing Morningside Park. On the first floor are class rooms, offices and a miniature chapel for rehearsals; on the second floor are dormitories and on the third a gymnasium and infirmary and living quarters for Miles Farrow, organist and choir director of the cathedral, the assistant organist and the head master and teachers. The pupils are educated and boarded by the Cathedral, in exchange for singing every afternoon and Sundays at services. It is said that this is the second such school in the country, the other being at Grace Episcopal Church, New York.

Matteo Battistini, the renowned Italian baritone, is to be a "guest" at the Munich Court Opera in November.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

IN evaluating a work of any proportion these days it is meet and proper in every case to inquire into the purpose of the composer and the place which he has chosen for his production to occupy.

Accordingly, Bruno Huhn's undertaking of a short Thanksgiving cantata was done with a definite purpose in view. Mr. Huhn has produced enough fine works to assure us of his ability in this field. Yet in writing this cantata he had strict limitations to which to hold himself. These were that the work be not too difficult for the average choir to sing and that it be short, occupying only twenty-five minutes.

The "Missionary Education Movement of the United States and Canada" has made the cantata an integral part of its plan for "new Americans for a new America" and in the Thanksgiving service which it is arranging to be observed all over the country Mr. Huhn's cantata is to be made a feature.

It is called "Our Country for All,"* the text being made up from selections from the Old and New Testaments and three additional poems, "America the Beautiful," by Katherine Lee Bates; "America Befriend," by Henry Van Dyke, and "Where Cross the Crowded Ways of Life," by Frank Mason North. That Mr. Huhn has done well it is hardly necessary to mention. His work is always scholarly and worthy of the respect of serious musicians. It is pertinent, however, to point out just what he has done here, since it marks his first effort in this specific field.

A short organ prelude, *Allegro*, in C major, most definite of tonalities, opens the cantata, followed by a chorus of mixed voices, "Praise Jehovah, O Jerusalem," dignified and stately in design. A slower movement in E flat for women's voices, in unison, follows on the text, "Lift Up Thine Eyes," repeated after sixteen measures by the male voices, also in unison. The original tempo returns and the stately chorus section is repeated leading to a fine

climax as the movement closes. There is a bass solo on the "Arise, Shine, for Thy Light Is Come" and a soprano solo on "Sing and Rejoice, O Daughter of Zion," the latter a particularly effective piece of writing developing into a paean of joy over a rolling arpeggiated accompaniment.

The setting of Miss Bates's "America the Beautiful" is next in order. This Mr. Huhn has set for mixed voices. The opening phrases suggest at once the duet in the desert, "Bathe thy Hands," of *Thais* and *Athanael* in Massenet's opera "Thais"; curiously enough the tonality is also E Flat Major! But this is no plagiarism, for the measures that follow show conclusively that the composer had a definite melodic scheme in mind in writing it and that it but chanced to open like the Massenet duet referred to. There is a portion again for women's voices, after which the entire chorus is heard to the close of the number. "And Foreigners Shall Build Up Thy Walls" is the recitative for contralto, leading to the solo, "Where Cross the Crowded Ways of Life." Here the composer gives the contralto voice a splendid opportunity to shine in a thrilling climax over a reiterated triplet accompaniment which he succeeds in keeping refined and free from commonplaceness. The tenor solo begins on a recitative, "And It Shall Come to Pass," followed by the air, "Fear Not, O Land," also well managed.

As a finale comes the magnificent poem, "America Befriend," of Henry Van Dyke, which Mr. Huhn has set for full chorus. No more fitting and inspiring pages could be written with which to bring to a close the musical part of a Thanksgiving service. The lofty spirit of the occasion, the joy and happiness which Man summons to him on this annual holiday are intensified in the music here quite as they are reflected in the rest of the cantata.

The "Missionary Education Movement" may consider itself fortunate indeed in having been able to engage the services not only of so able a composer as Bruno Huhn but also in having the music for this celebration written by a man whose intellectual possessions fit him, as few are fitted, to put into musical expression the spirit of Thanksgiving Day.

*"OUR COUNTRY FOR ALL." A Short Thanksgiving Cantata. For Chorus of Mixed Voices with Organ Accompaniment. By Bruno Huhn. Published by the Missionary Education Movement of the United States and Canada, New York. Price, 25 cents net.



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TWO very interesting compositions for the violin with piano accompaniment by the New York violinist, Maximilian Pilzer, are among Carl Fischer's latest violin issues.† Mr. Pilzer introduced these pieces himself at his last New York recital when they not only received the commendation of the audience but were also spoken of by musicians as meritorious essays in the field. The pieces are a Love Song and a Caprice Valse.

Naturally enough, Mr. Pilzer has his solo instrument in the foreground in his writing. The Love Song is based on a simple melody in A minor on the G and D strings, with a middle section in D minor, with fine double-stopping passages. There is atmosphere in the composition and a distant Russian feeling, a flavor of Tschaiowskyan melancholy being noticeable in the main theme.

In the Caprice Valse Mr. Pilzer's mood is a blend between the abandon of the French and Viennese waltzes. The opening subject recalls the delirious waltz movement in Charpentier's "Louise"; but throughout the piece there are melodic features that entitle it to more than respectful consideration. In the matter of his piano accompaniments Mr. Pilzer shows taste and musicianly feeling; they will require an able pianist to play them, as will the violin solo parts.

Of course there are occasional Debussyisms. But why not in this age when modern harmonies are as natural to the ear as were the simpler diatonics of a bygone day?

For a group in recital these pieces of Mr. Pilzer's will prove valuable to any violinist. Teachers may also find them useful as advanced teaching material.

IT is not often that the public gets a chance to purchase in printed form the music of the great grove-plays which the Bohemian Club of San Francisco presents annually in the Redwood Forest. The music for these performances is written each year by a musician, member of the organization. In recent years the names of H. J. Stewart, William J. McCoy, Henry Hadley and Herman Perlet have been associated with the musical portion of the festivities. It is from Mr. Stewart's music drama, "Montezuma," that two numbers now appear from the press of C. W. Thompson & Co., in Boston.‡

The excerpts, a "Processional March" and a "Valse Lente," are received in an arrangement for piano solo. The "Processional March" is a conventional *cortège*, along the lines of Gounod and Meyerbeer, having for its chief merit the virtue of being well written. Melodically it offers little that has not been set down before.

In the "Valse Lente," doubtless taken from the ballet music to the drama, Mr. Stewart has done far better. He has caught the spirit of the French languorous waltz and has written a charming melody in D major with a middle melody in G that has insinuating charm. It should become very popular.

A table on the title page gives the information that the "Processional March" may be had (in addition to the piano solo edition) for piano duet, organ and small orchestra and the "Valse Lente" for the same combinations, barring the edition for organ.

THE Ditson press§ offers new editions of Brahms's "Hungarian Dance," No. 6, and "Hungarian Dance," No. 3. These are well edited by John Orth.

Excellent editions are supplied of "Casta Diva," from Bellini's "Norma," in the mezzo key; "Vi ravviso, o luoghi ameni," from "La Sonnambula," for bass, and the arioso from Bemerg's "La Mort de Jeanne d'Arc." Excellent translations by Nathan Haskell Dole, Natalia Macfarren, are included in the editions. They will prove valuable for singers desiring available translations at reasonable prices.

Alfred G. Robyn has a sacred duet, "Wilt

†"LOVE SONG," "CAPRICE VALSE." Two Compositions for the Violin with Piano Accompaniment. By Maximilian Pilzer. Published by Carl Fischer, New York. Price 65 cents and \$1.00 each respectively.

‡"PROCESSIONAL MARCH," "VALSE LENTE." For Piano Solo. From the Music-Drama "Montezuma." By H. J. Stewart. Published by C. W. Thompson & Co., Boston, Mass. Price 60 and 75 cents each respectively.

§HUNGARIAN DANCES, No. 3 and 6. For the Piano. By Johannes Brahms. Price 40 cents each. NEW ARIAS AND SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by the Oliver Ditson Company, Boston, Mass.

Thou Not Revive Us Again," for alto and tenor voices, with organ (or piano) accompaniment. Though built on purely conventional lines there is enough melody of a certain type in it to make it popular. There are also the edition for high voice of "Summer Dawning" by Herbert W. Wareing and the edition for medium voice of Mary Turner Salter's "She Is a Winsome, Wee Thing."

HOWARD BROCKWAY, from whose pen have come a number of highly interesting works, but who has not put forward much that is new in recent years, comes in for much praise with his "Sir Olaf," a ballad for mixed voices with orchestra, published this month by the Schirmer press.|| Mr. Brockway has made a setting of the familiar Herder poem, which Sigmund Spaeth has translated into meritorious English.

Bearing the opus number 37 one surmises that this work is actually of recent date. Yet Mr. Brockway has not altered his style further than to employ legitimate modern appliances. The choral-writing is strong and well knit; it shows first of all a familiarity with the medium he is working in and further an individual distribution of parts in many instances.

The orchestral part is full and effective, as may be gathered despite the fact that this review is made from an examination of the piano reduction. In making his reduction the composer has so clearly and aptly indicated the instrumentation that it is quite possible to play the piano score and give orchestral color to the music.

The work is inscribed "To the Mendelssohn Choir of Toronto."

TWO new songs by C. Whitney Coombs of New York, known as a composer of secular songs, especially his popular "Her Rose," appear from the Schirmer press.¶ They are "A Riot of Roses" and "The Hills of Arcady," the latter dedicated to the charming soprano, Maggie Teyte.

In these songs Mr. Coombs demonstrates his command of pure melody of an individual stripe. The better of the two is "The Hills of Arcady," which has features of interest that will win it favor. The accompaniment is of good workmanship and lies well for the hands.

The first song is published for high, medium and low voice, the second for high and low voice.

THE "Organ Concertos and Organ Sonatas" of Johann Sebastian Bach comprise the fifth volume of the critical-practical edition which the Schirmer press has been issuing for the past year.**

Possibly some of the finest musical thoughts of the master are to be found in these works. They represent another phase of inspiration, a phase quite removed from the style of the preludes and fugues. The notes on interpretation, by Messrs. Widor and Schweitzer, are again interesting.

Both the concertos and sonatas are interesting in every movement. Particularly fine are the A Minor Concerto and the D Minor Sonata, works that will stand quite as high a hundred years hence as they do at the present time.

A. W. K.

¶"SIR OLAF." Ballad for Chorus of Mixed Voices with Orchestral Accompaniment. By Howard Brockway, Op. 37. Piano-Vocal Score. Published by G. Schirmer, New York. Price 40 cents net.

¶"A RIOT OF ROSES," "THE HILLS OF ARCADY." Two Songs for a Solo Voice with Piano Accompaniment. By C. Whitney Coombs. Published by G. Schirmer, New York. Price 60 cents each.

**THE ORGAN CONCERTOS AND ORGAN SONATAS. By Johann Sebastian Bach. Volume V. "A CRITICAL-PRACTICAL EDITION." Edited by Charles-Marie Widor and Dr. Albert Schweitzer. Published by G. Schirmer, New York.



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"PROMISED LAND" NO MASTERPIECE

English Audience Disappointed in Production of Saint-Saëns Oratorio at Gloucester—Composer Himself Conducts—Sir Henry Wood Introduces a Composition of Merit by One of His Orchestra Players

Bureau of Musical America,
No. 48 Cranbourn Street,
London, W. C., Sept. 13, 1913.

THE long-looked for production of Camille Saint-Saëns's oratorio, "The Promised Land," which took place on Thursday morning at Gloucester, under the composer's direction, must have been a sad disappointment to those who expected a noteworthy addition to the many fine works this composer has given us.

The libretto suffers from a disconnect- edness that is the inevitable penalty of attempting to choose a number of passages from the Bible and make them into a consecutive narrative. The design falls, roughly, into three parts—the wanderings of the children of Israel in the desert, and Moses's smiting of the rock; the "Song of Moses," and the warning of his approaching death; and, finally, his meek acceptance of his sentence, and the lamentation of his people at his death.

In setting this to music, Saint-Saëns shows nothing of the power of vivid expression that is to be found in "Samson et Dalila" and the symphonic poems, but, on the contrary, seems to have suppressed every inclination to convey the charm that is heard in all his other music. His phrases are repressive and uninviting. Only once does the real Saint-Saëns peep out, and that is in the "Song of Moses," where there is something of the glow that is wanting elsewhere. It almost seems, indeed, that he has purposely put aside his own individuality, and written in an idiom which he supposed was demanded in the case of a sacred work designed for production in an English Cathedral.

The performance was admirable. The soloists were Ruth Vincent, Phyllis Lett, John Coates and Robert Radford. The most effective work was done by Mr. Coates, whose delivery of the tenor recitatives had perfect point, and Robert Radford, who made the most of the music of *Moses*.

Youthful Composer's Promising Work

Credit is due Sir Henry Wood for affording facilities for the performance on Saturday evening last at the Promenade Concerts of a work by a member of the orchestra, Eugene Goossens, Jr. The composer, who studied under Sir Charles Stanford and is but twenty years of age, wrote the work in question two years ago. It is entitled "Variations on a Chinese Theme" and displayed a considerable inventive faculty. The work as a whole is most effectively scored and the old Chinese theme, written in the pentatonic scale, is delightfully quaint.

The composer, who conducted the piece, received an ovation at the close and it was a considerable time before he was permitted to retire to his place in the orchestra.

To Introduce Strauss Novelty

The new orchestral work of Strauss will be introduced to London by the Phil-

harmonic Society at one of the concerts conducted by Mengelberg, and its first performance here should be one of the events of the Autumn season. The work is called "Festliches Präludium" and has been written for the opening of the new Concert Hall of the Gesellschaft der Musikfreunde in Vienna which takes place on October 19. In this connection it is interesting to remember that it was this same society which commissioned Beethoven to write his "Weihe des Hauses" for the opening of its old concert hall. According to the composer himself he has striven to write something "which shall come midway between Weber's 'Jubel-Overture' and Wagner's Prelude to 'Die Meistersinger.'" The work is elaborately scored, and takes ten minutes in performance. The composer asks for ninety-six stringed instruments, composed of twenty first violins, twenty second violins, twelve first violas, twelve second violas, ten first cellos, ten second cellos and twelve double basses. The woodwind, brass and percussion are as usual, except that there are to be twelve trumpets, part of which are to play "off."

ANTONY M. STERN.

BEEL NEW CONCERTMASTER

San Franciscan Will Head String Division of Los Angeles Orchestra

LOS ANGELES, Sept. 16.—It is announced that Siegmund Beel, of San Francisco, has been chosen concert master of the Los Angeles Symphony Orchestra, of which Adolf Tandler is conductor. Mr. Beel is a native of San Francisco, a pupil of Joachim and César Thomson. He has played with the Berlin Philharmonic Orchestra and has appeared with other orchestras in England, France and Germany, having lived abroad for twenty years.

Recently a committee of twenty-five was appointed from the Music Teachers' Association to make a final canvass for the sale of season tickets for one series of popular Sunday afternoon orchestral concerts. The success of this committee will determine the series, for the idea of raising a guarantee fund has been abandoned in the face of the other \$125,000 wanted for musical enterprises in Los Angeles this year. It is estimated that a sale of 400 more season tickets would carry the project through. But should the teachers meet with failure it would simply mean that three orchestras are too many for a city the size of Los Angeles—a conclusion that the managers will have to reach by experience.

W. F. G.

Milwaukee A Capella Choir to Limit Activities to Two Concerts

MILWAUKEE, Sept. 22.—Two concerts will be presented this season by the Milwaukee A Capella Choir, under the direction of William Boeppler. Limiting the number of programs to two has resulted from the endeavor to produce the highest order of choral music and prevent overcrowding the season with undertakings

that leave little time for efficient study between concerts. The first concert is to be given in the Pabst Theater, Monday evening, December 1, and the program will include selections of the older and newer compositions for mixed voices. For the solo work Miss Elsa Bloedel, a local contralto, has been engaged. The Dvorak Trio of local artists—Pearl Brice, violin; Winogene Hewitt, piano, and Miss Hill, 'cello—will also be heard. The second concert will take place in the Auditorium on Sunday night, April 19. A unique program will be presented by the combined two largest choral societies of Milwaukee and Chicago, the A Capella Chorus of 300 singers to be assisted by the Chicago Singverein with a similar number. Director Boeppler's Symphony Orchestra will accompany several of the numbers and provide other instrumental features. The same two choirs sang Handel's "Samson" with gratifying success two years ago. M. N. S.

SWEDEN SENDS US FAIR RECITALIST, LYDIA LINDGREN



Lydia Lindgren, in a Garden at Far Rockaway, L. I.

"A Swedish Nightingale in an American Garden" might well be the title of the above picture, as it is a reproduction of Lydia Lindgren, the Swedish mezzo-soprano, and the photograph was taken in a vernal scene at Far Rockaway, L. I., where Miss Lindgren spent the Summer.

This singer is to be one of the picturesque figures of the coming concert season, as Miss Lindgren is to be heard not only in her own programs, but in joint recitals with Giacomo Ginsburg, the Russian baritone.

Schumann-Heink's Policeman-Protégé to Make November Début in Recital

PATERSON, N. J., Sept. 20.—Paterson's "singing policeman," Edward McNamara, who has been adopted as a protégé by Mme. Schumann-Heink, will make his first appearance in a public recital with the diva in Poughkeepsie, N. Y., in November. Mme. Schumann-Heink has advised the tenor concerning the pieces which he is to prepare for the occasion. The original plan had been for McNamara to study for a full year before making a tour with Mme. Schumann-Heink, but this has been altered to allow of a few appearances for the policeman tenor.

Geraldine Damon Reopens Her Studios in Pittsburgh

PITTSBURGH, PA., Sept. 16.—Geraldine Damon has reopened her studio in the Wallace Building, in the East End, after a vacation which was spent partially in Danvers, Mass. Miss Damon's pupils are to be heard in numerous studio recitals and she will again be active as the conductor of the Damon Choral Club.

"ENSEMBLE CLUB" FORMED FROM THE PHILHARMONIC

Two Concerts Announced by New Chamber Music Combination from the New York Orchestra

The new "Philharmonic Ensemble Club" announces two concerts for the coming season at Aeolian Hall, New York, on the afternoons of November 18 and January 27. This club is composed of the five leading stringed instruments of the Philharmonic orchestra, including the new Philharmonic concertmaster, Leopold Kramer, the society's solo viola, Joseph Kovarik, and its solo 'cellist, Leo Schulz; the first clarinetist, Henri Leon Le Roy, who appeared as soloist at the society's concerts of last season; the first flute, first oboe and first bassoon, and the solo French horn player of the Philharmonic Orchestra, Xaver Reiter.

The concerts of this unusual chamber music combination promise to be an important feature of the musical season.

The Brooklyn series of concerts by the New York Philharmonic Society will again consist of five Sunday afternoons, one each month beginning in November at the Brooklyn Academy of Music. The opening concert will be given with an all-Wagner program, which will be arranged in chronological order, including extracts from the master's earliest opera, "Rienzi," to "Parsifal."

The assisting artists for the Brooklyn concerts will include Mischa Elman, violinist; Teresa Carreño, pianist, and Julia Culp, the Dutch *lieder* singer. At one of the concerts the patrons will have an opportunity to listen to the work of several of the solo instruments of the orchestra. The program of this concert will be arranged to bring forward as soloists several members of the wood-wind choir, and possibly the solo French horn, Xaver Reiter.

YSAYE DISCOVERED THIBAUD

Prophesied That Violinist Would Be "Master of Us All"

When Jacques Thibaud was nine years old and had been studying the violin for two or three years, Eugen Ysaye visited Bordeaux to give a concert. Ysaye was a warm friend of Thibaud's father (a music teacher of high standing) and visited the Thibaud home shortly before the concert. He took the boy with him to the concert hall. Jacques sat in the wings during the performance and listened attentively. At the conclusion of the program Ysaye joined him, and said: "Well, my boy, how did you like my playing?"

"It was very good," said the lad, adding calmly: "But I could play just as well myself." Ysaye laughed heartily at the youngster's audacity, and then handed him the violin, saying: "Go ahead and show me if you can." Jacques took the fiddle without any hesitancy and proceeded calmly to play one of the numbers that Ysaye had played before his spellbound audience. The violinist listened with amazement. Taking the small boy in his arms, he said: "You mark my word, young man, some day you will be master of us all."

Extra Boston Symphony Concert Announced for Providence

PROVIDENCE, Sept. 18.—The Boston Symphony Orchestra concerts have been so largely attended during the last three seasons here that the management this year announces an extra concert, making six concerts for the season. The first will take place in Infantry Hall Tuesday evening, October 22. Paderewski is to appear at one of the concerts for his only appearance in Providence.

Mary Jordan, contralto of the new Century Opera Company of New York, and who created a profound impression here last season by her splendid singing with the University Glee Club, has been engaged by the director, Burick Schloss, as soloist for the first concert of this season. J. F. H.

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OPENING OF MUSIC SEASON IN SAN FRANCISCO

Pasmore Trio Wins Big Audience —New School Initiates Club for Opera Study

Bureau of Musical America,
376 Sutter Street, Gaffney Bldg.,
San Francisco, September 16, 1913.

A LARGE audience greeted the season's first concert at the Native Sons Hall on Sunday afternoon, when the Pasmore Trio, aided by soloists from the faculty of the Pasmore Conservatory, performed a program that made the opening of the San Francisco music season a very auspicious one. Dorothy Pasmore, 'cellist, with Mrs. Blanche Ashley at the piano, opened the afternoon's entertainment with the Rubinstein C Minor Sonata. Miss Pasmore displayed a warm, beautiful tone and her playing of this number was delightful. Mrs. Ashley's work at the piano proved her to be a thorough artist. Following this number Mary Pasmore, violinist, was heard in the Bruch G Minor Concerto. With a pure and appealing tone she won her audience completely, the decided ease with which she played the most difficult passages being remarkable. Suzanne Pasmore, the pianist of this delightful trio, presented two piano numbers which brought her much applause, Chopin's A Flat Major Prelude, and Waltz from "Ball Reminiscences," by Scharwenka, being her two offerings.

The treat of the afternoon was the appearance of the artists in the D Major Trio of Schumann, in which this excellent ensemble showed much musical feeling, the sympathy between the three sisters being keenly felt by their hearers. The trio will not be heard in concert outside of San

Francisco until later in the season on account of the ill-health of Dorothy Pasmore. The members of the trio are kept busy at present teaching in the conservatory which bears their name.

George McManus, the talented pianist, was heard in a Chopin number. H. B. Pasmore, voice teacher of many years' experience, and father of the talented trio, is always received with much delight by a San Francisco audience. On this program he was heard in three Brahms songs, "Mainacht," "Mein Madel hat einen Rosenmund" and "Ständchen." The Pasmore Conservatory of Music is extraordinary in that, with the exception of two teachers, the faculty is made up entirely of members of the Pasmore family.

Stewart Seeks Novelties for Fair

George W. Stewart, musical director of the Panama-Pacific International Exposition, is in his San Francisco office for only a short stay for the present. His work at this date is that of systematizing the general outline of the big musical events that will take place for forty-one weeks in 1915. With the material which Mr. Stewart has to draw from, he says that there will be a greater amount of fine music presented at this time than at any former exposition. He will not confine himself entirely to this country, as in the Spring he is to take a special trip across the Atlantic to hunt for novelties. Mr. Stewart is given *carte blanche* to make the musical attractions a big success.

The American School of Opera, recently established in San Francisco under the direction of Paul Steindorff and William Rochester, has made rapid progress since its inauguration. Many enrollments have been made for the complete course. There are many young men and women who possess excellent voices but who have not the necessary means nor the necessary time to devote themselves exclusively to private courses of instruction. The American School of Opera intends to create an opportunity for those aspiring artists by establishing an opera club consisting of a limited number of members who possess pleasing voices.

The repertoire to be studied by this club will include both grand and comic operas. From the membership of this club two exceptionally talented vocalists will be selected and to these will be awarded two scholarships and two partial scholarships in the American School of Opera. The expense incurred in becoming a member of this club will be a nominal initiation fee, and the training and instruction necessary for repertoire study will be entirely free. Frequent public performances of operas will be given selecting the casts from the club members. Many students are taking advantage of this opportunity.

Los Angeles Gains Sigmund Beel

Sigmund Beel, who for several seasons has been director and first violinist of the Beel String Quartet of this city, has accepted the position as first concertmaster of the Los Angeles Symphony Orchestra for the coming season. He has left for that city to assist Mr. Tandler, director of

the Symphony, in selecting the players and in the making up of the programs. Mr. Beel will be greatly missed in the music circles of San Francisco.

Beatriz Michelena, one of California's successful singers, has been added to the lists of stars who will be special attractions at the Mechanics Fair to be held in October. This young singer has appeared in Chicago as the *Rosebud Princess* in Louis F. Gothschalk's "Iik-Tok Man" and "The Kissing Girl" and many other light operas. The industrial seriousness of this fair will be brightened by such musical attractions as Miss Michelena and by the appearance of Orville Harrold for the first time in San Francisco. Patrick Conway has been secured to direct a local band at the fair.

The California climate has lured Emilio de Gorgoza, the baritone, and his wife, Emma Eames, to take up their abode in the attractive little town of Alma, located in the beautiful Santa Cruz mountains, several weeks ahead of Mr. de Gorgoza's October appearance in San Francisco. The rural life appeals strongly to the baritone, as he spends every moment of his time there. In his recent visit to San Francisco he stopped merely long enough to visit the offices of Manager Greenbaum.

Last Saturday evening a farewell reception was tendered Miss Davendoff, the talented young violinist, who is leaving for Europe to further her studies, at the home of Mr. and Mrs. Robert Hughes. Besides hearing Miss Davendoff the guests enjoyed other well presented musical numbers, with Mrs. Robert Hughes as the competent accompanist.

FREDERIC VINCENT.

N. Valentine Peavey in Drawing Room and Club Musicales

Numerous concert appearances engaged the attention of the pianist, N. Valentine Peavey, during the Summer, among them being a short tour with Maurice Nike, the violinist, including a musicale at the home of John Lurie, Poughkeepsie, N. Y. There was also a solo appearance at the residence of Mr. and Mrs. Harvey B. Newins, at Patchogue, L. I. Previously Mr. Peavey had had two appearances each before the Gotham Club and the Hungry Club in New York, besides playing at the German Club and at the Fifth Avenue residence of Mrs. Reisinger. Mr. Peavey expects to present some novelties at his annual New York recital.

George Copeland Gives Debussy Program for Newport Society

NEWPORT, R. I., Sept. 21.—George Copeland of Boston gave a piano recital here to-day at Eastbourne Lodge for Mrs. Robert Goelet and a company of her friends, devoting his entire program to works by Claude Debussy. Mr. Copeland has just returned from France, where he was the guest of Debussy.

William J. Guard Returns from Europe

William J. Guard, press representative of the Metropolitan Opera House, arrived in New York, September 20, on *La Provence*, of the French line, accompanied by Mrs. Guard. They have been spending the last three months in Italy and France.

CLEVELAND FÊTES ARTISTS

Mme. Eames and Mr. de Gogorza Honored During Their Visit

CLEVELAND, Sept. 20.—The recent visit of Emma Eames and her husband, Emilio de Gogorza, to the soprano's brother, Hayden Eames, and his wife at their residence on Kenilworth Road, Euclid Heights, was one filled with social gayeties. The protégé and accompanist of the artist couple, Henri Gille, stayed just next door, at the residence of Mr. and Mrs. Felix Hughes, and between the two houses there was a constant succession of social functions.

Mr. and Mrs. Eames gave a large reception on Sunday afternoon, and a dinner took place at the Hughes residence on Saturday. On Monday Mr. and Mrs. Eames gave a luncheon at the Union Club and there was a dance at the Hughes home that evening.

Mme. Eames announced that she sings now only for her family, but she keeps up her interest in all phases of the musical life of the day. "Let the American girl study in this country," she advises, "unless she has plenty of money. Foreign conditions have utterly changed in our generation, and the struggling young student can do just as good work here and under better conditions than she can abroad." Mr. de Gogorza is booked for one of the Friday morning musicales at Hotel Statler in Cleveland under the management of Mrs. Hughes and Mrs. Franklyn B. Sanders.

A. B.

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FERRARI-FONTANA TO CREATE A NEW RÔLE AT METROPOLITAN



Mme. Margarete Matzenauer and Her Husband, Edoardo Ferrari-Fontana, the Tenor, on the Shore of the Adriatic

Edoardo Ferrari-Fontana, who created the tenor rôle in Montemezzi's new opera, "Amore dei tre re" ("Loves of Three Kings"), at La Scala, in Milan, has been engaged to sing the same part at the Metropolitan Opera House this coming Winter. Signor Ferrari-Fontana is the husband of the Metropolitan Opera contralto, Margarete Matzenauer.

HEINRICH HENSEL Leading Wagnerian Tenor



Mr. Hensel as "SIEGFRIED"

New York Herald:

Previous performances of Mr. Hensel prepared the audience for the triumph he achieved. He was the young Siegfried as Alvary portrayed him many years ago—the young god-like youth, filled with the joy of life. He laughed and sang and disported himself with splendid ease with a countenance alight with every passing emotion. His triumph was dramatic, rather than lyric, although in the song at the forging of the sword his voice rang out with fine effect, winning him an unusual outburst of enthusiastic applause. He was recalled nearly a dozen times after every act.

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KAISER GIVES JEWELS TO AMERICAN SINGERS

Royal Appreciation Expressed for Services of Francis MacLennan and Florence Easton

BERLIN, Sept. 19.—Kaiser Wilhelm has just bestowed a marked evidence of his admiration upon two American singers, Francis MacLennan, the tenor, and his wife, Florence Easton, the soprano, on the occasion of their departure from the Berlin Royal Opera to the Municipal Opera at Hamburg. The Emperor presented Mr. MacLennan with a scarf pin of diamonds and sapphires and Miss Easton with a brooch of rubies and diamonds marked with the imperial monogram.

Both singers have been members of the Royal Opera for five years and Count von Huelsen, the impresario general, in a letter accompanying the gift, said that the Emperor wished the singers to understand his sincere appreciation of their "loyal services."

Mr. and Mrs. MacLennan have already appeared several times at the Hamburg Opera in "Aida," "Madama Butterfly," "Tannhäuser" and "I Pagliacci" and have firmly established themselves even thus early in the affections of Hamburg opera-goers. Their contracts in Berlin expired this month and they are undertaking their new work in Hamburg at a considerable advance in salaries.

BOOSTING MUSIC IN ST. LOUIS

Being Chicago's Compliments to St. Louis

[From the Chicago Evening Post]

We suspect that St. Louis is in the state of mind once so generally ascribed to Chicago, the state of mind in which she is determined to "make culture hum." At any rate, we get a thrilling glimpse of some such process as that in the story of "Woos" Lambert's trip to Paris after some "zippy" music for the Symphony Orchestra.

"Woos" Lambert, it seems, is the richest young bachelor in St. Louis. His automobiles are the fastest, his clothes the smartest, his dinners the gayest, in all the town. But "Woos" is also musical in his tastes. He plays several instruments, and the Musicians' Union has given him a card which prohibits "Woos"—or would prohibit him if anything could—from giving more than three gratuitous musical performances in a year. He is on the board of directors of the Symphony Orchestra.

Withal his tastes are plain. His tastes in music, we mean. He told the orchestra directors the other day that it was all very well to keep the standards high by playing symphonies and so forth, but what the people wanted was light music. One thing led to another, and "Woos," always in earnest, volunteered to make a flying trip to Paris and get some "zippy" music for the orchestra. He'd go and pay his own expenses, by George! By George, go ahead! By George, he would!

And so he phoned over to his two pals—Drummond Jones, who was last season's tennis champion, and Knox Taussig, "whose interpretation last season of the turkey trot and the tango made him much talked about in their 'set'"—and all three mad wags packed their bags and caught the next train out of town to New York, where they secured passage for Europe.

Dear old fellows, they will be four days in Paris studying "light music" and making judicious purchases of same. Then they will catch a boat right back, and the "pop" concerts in St. Louis this Winter will have that "zin" which "Woos" so much admires, that "zip" which his own life so engagingly illustrates.

Large Enrollment at Ogden-Crane Studios

Though the season is still very young Mme. Ogden-Crane, the New York vocal teacher, reports a large enrollment at her Carnegie Hall studios. Mme. Ogden-Crane has but recently returned from her vacation, which was divided between a visit to Hallett Gilberté, the composer, at "Melody Manse," Lincolnville Beach, Me., and a stay at Asbury Park. A dozen of her pupils have been engaged recently for scheduled productions of Hammerstein, Aborn, Erlanger and Savage.

Grace Davis to Tour Canada

Grace Davis, soprano, formerly of New York, but now located in Montreal, will tour Canada from Halifax to Toronto with Robert Pollak, the Hungarian violinist, this season and will do recital and concert work as well as oratorio singing throughout the Canadian provinces. Her tour will be under the direction of the Gilmore Bureau in Toronto.

"BRÜNNHILDE" WHOM GERMAN OPERA-GOERS DELIGHT TO HONOR



Frau Martha Leffler-Burckart, as "Brünnhilde" in "Die Walküre"

BERLIN, Sept. 13.—Among the most distinguished of Germany's Wagnerian impersonators, Frau Martha Leffler-Burckart, the Royal Prussian Kammersinger, takes high rank. She has repeatedly performed at the Bayreuth festivals as Brünnhilde and Kundry, in which latter rôle she will appear at the "Parsifal" performance at the Berlin Royal Opera in January, 1914. She will join the Berlin Opera this month, having completed her long engagement at the Court Opera at Wiesbaden, where her departure brought forth many expressions of regret. America also knows this singer well, for she has made several tournées there.

Brünnhilde in "Die Walküre," in which the accompanying picture reveals her, is perhaps Mme. Leffler-Burckart's most successful and popular rôle. F. J. T.

BERNTHALER TO REMAIN AT PITTSBURGH POST

Will Conduct Winter Orchestra, Despite Rumor to Contrary—Martin Again Male Chorus Conductor

PITTSBURGH, PA., Sept. 22.—It has been reported that Carl Bernthaler may not conduct the Pittsburgh Festival Orchestra, which has been made permanent for the coming season, but S. J. McCracken, who with Frank W. Rudy will manage the organization, told the MUSICAL AMERICA representative to-day that the report is untrue. "Mr. Bernthaler has been talking of going back to Berlin," said Mr. McCracken, "but he is going to stay in Pittsburgh." The rumor had said that Wassili Leps might come here. The guarantors for the orchestra are said to be coming forward at a most encouraging rate.

The Pittsburgh Male Chorus has again organized for the season, re-electing James Stephen Martin as musical director, a position which he has held with that organization since its inception. The chorus held its first rehearsal at the Young Men's Christian Association, which is to be the rehearsal headquarters.

The result of the annual election follows: W. B. Lawton, president; Lacy C. McKeever, vice-president; W. E. Porter, secretary and business manager; A. A. Ross, treasurer; Stephen C. Mason, J. Roy Dickie, J. N. Pettee, G. Paul Moore, Hollis Edson Davenny, C. M. Borah, W. A. Rhodes, Jr., directors; J. U. Belleville, librarian, and Mrs. Edith Thompson, press representative.

Anna Griffiths, a soprano who is gaining favor here, but whose real home is in Cincinnati, has resumed her position as soprano soloist and director of music of the First Presbyterian Church, Uniontown, Pa.

Mr. and Mrs. Hollis Edison Davenny, who spent the Summer in Michigan, have returned to Pittsburgh. Mr. Davenny has resumed his work at the Second Presbyterian Church and Mrs. Davenny as soprano soloist at the North Presbyterian Church. E. C. S.

Frieda Hempel Sings "Mimi" in Berlin

BERLIN, Sept. 20.—Frieda Hempel made her reappearance at the Royal Opera this week, after a long absence, in a revival of Puccini's "La Bohème."

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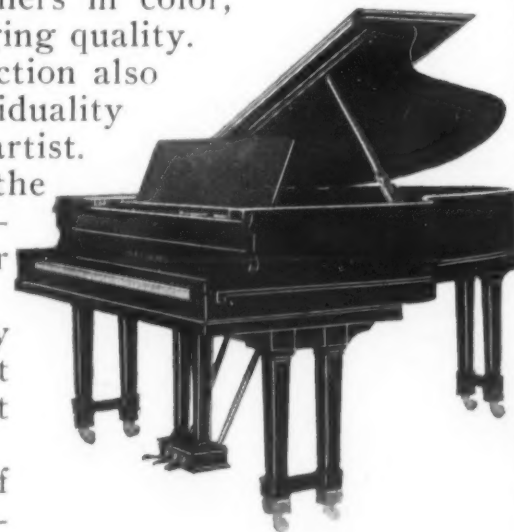
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MODERN ART SONGS OF ALL LANDS

A Rich Field for Exploration—American Composers Are Producing Works of Fine Quality—What Germany, France, Italy, England, Russia and Scandinavia Offer for the Recital Artist

By A. WALTER KRAMER

AT the threshold of a new concert and recital season it has seemed to me that perhaps the most effective manner in which to conclude my brief discussions of songs would be to make a sort of tournée about the world and bring to notice the more important work in the field of song-composition being done to-day.

In this final discussion are presented the results of a careful investigation of songs made during the past seven or eight years.

Contrary to the custom adopted by many singers, of apologetically placing a group of songs by American composers at the close of a long recital program—a place which not only deprives the composers of these songs of any notice, since few critics remain to the end of a recital, but also places them in a very unpleasant position with the audience—I shall begin my tour by speaking first of American songs and song-composers.

Conditions in this country to-day are more and more making for the true development of American music. Never before was there so much interest displayed in our composers' work. Singers are more and more putting American songs on their programs, but *not* the songs, I feel, which they *should* sing. To be sure, there are certain songs of Nevin and MacDowell which are always sung. Yet these do not represent in any way the best work of these composers. I should like to see a program containing Nevin's "African Love Song," "La Vie" or one of the set of songs to poems of Margaret Deland. Likewise, MacDowell's "The Sea," "Long Ago," "The Swan Bent Low" and many other of his most individual songs appear all too infrequently.

There may be a reason for this, though these more worthy MacDowell songs are quite as accessible as the much sung and hackneyed "Thy Beaming Eyes," perhaps the weakest production of one recognized as the greatest of American composers. Contemporary American songs are practically without number. (I restrict the term "American" to composers born in America.) They appear from the presses of our publishers in quantities which are little short of baffling. Yet ninety-five per cent. of these songs are relegated to a speedy doom, because they never have a chance to be heard. In America to-day there are being written songs of as high a caliber as any composed anywhere. Unfortunately the composers who devote themselves most seriously to seeking out new paths and working out what will be recognized at a later day as an American style find the greatest difficulty in having their songs performed. It is the obvious—perhaps even the banal—which makes its way most quickly and this fact only a musical culture greater than that which America possesses at the present time can override.

Types of American Songs

There is manifestly little homogeneity of style among our composers. In the same shipment of new issues from an American publisher it is possible to find songs by one composer harmonically daring and songs distressingly conventional in their build, by another. But where can we find accepted styles to-day? Has France adopted one manner of expression for its song-composers? Has Germany? So in America we have lyrical songs by Charles Gilbert Spross, John W. Metcalfe, Homer N. Bartlett, Mary Helen Brown, Harriet Ware, Oley Speaks, C. B. Hawley, Hallett Gilbert, Charles Wakefield Cadman and John Adams Loud. Several of these composers have also worked in the field of the dramatic song with success, but their predominating quality seems to be lyrical. Among the older men the names of George Whitfield Chadwick, Arthur Foote, Arthur Whiting and Horatio Parker stand out prominently. With them is linked the name of Mrs. H. H. A. Beach, whose contributions to song literature are notable. One hesitates to give a specific appellation to the work of such men as Alexander Russell, Frank La Forge, Arthur Farwell, Henry F. Gilbert, Victor Harris, Henry Hadley, Henry Holden Huss, Arthur Bergh, Marshall Kernochan, Jean Paul Kürsteiner, Ward Stephens, William Arms Fischer, H. Clough Leighton, William H. Humiston, Charles Fonteyn Manney, Clyde Van Nuys Fogel and F. Morris Class. Here are names which are associated with songs both lyric, dramatic, meditative, one

might almost say songs of all natures. I link with them four women who have shown and have proved a claim to recognition—Marion Bauer, Fay Foster, Gena Branscombe and Alice Barnett. The work of Miss Bauer, modern in spirit and vitally concerned with the musical thought of the day, is making its way. Among her best songs are "The Mill Wheel," "Over the Hills" and "Star Trysts." Both Miss Branscombe and Miss Foster have put to their credit notably fine work; the former's "Krishna" and "My Love Is Like a Tempting Peach" and the latter's "Sol Down de Stream" and "The Daughter" are worthy examples.

The Songs of Alice Barnett

But of Alice Barnett I wish to speak at greater length. It is, indeed, gratifying to examine the work of a composer who is so little known as this gifted woman. By mere chance a singer of unusual intelligence showed me a few songs by this composer. Immediately taken with their unfailing originality I addressed the publisher of her songs and learned of her work, her studies, *et cetera*. Take her setting of Kingsley's "Merry, Merry Lark," and if you can find me an American song that speaks a more distinct originality I shall be willing to withdraw anything I have said about her. Again, her "To an Impromptu of Chopin" to a d'Annunzio poem has that imaginative, strongly poetic feeling that one meets only rarely. There is also a fine musical translation of Shelley's "I Arise from Dreams of Thee," and "At Twilight" to an atmospheric poem of William Allingham. These are all songs which deserve a hearing. They are individually conceived, finely written—even though purists may rail at so free a harmonic scheme in so little known a composer—and they must be prized at a later day by musicians throughout the country. An examination of their contents will convince musicians that this is so. Whether singers as a class can find the beauties of these songs, I confess I do not know. I commend them to them, however, as gems of American song literature.

Von Hausegger and Other Germans

In my last article I called attention to the songs of Siegmund von Hausegger as a type of modern *lied*, second only to those of Richard Strauss. We are now in Germany, in the country of those masters of the tonal art. Yet only a few names arrest the attention. I have spoken of Strauss and Debussy as leaders in the development of the modern art-song in my last article devoted to the discussion of that subject. It is needless, therefore, to repeat what I have said about the composer of "Salomé." Siegmund von Hausegger embodies in his musical utterance some of the most salient characteristics of German musical art of to-day. Such songs of his as "Weihenacht," "Herbst," "Lied des Harfenmädchens," "Letzte Bitte," "Tief von fern," "Sehnsucht" and the cycle "Lenz Wanderer, Mörder, Triumphator," attest his indisputable right to a place as a master. I have tried to see some element of distinction in hundreds of songs of other German contemporaneous composers, but without result. The songs of Leo Blech are charming, the songs of Eugen Hildach effective, though they are obviously the music of the Wagnerian aftermath; Erich Wolff has in his songs the suggestion of something greater which would doubtless have developed had not his career been brought to an untimely end last Winter. Only in some songs of Hans Herrmann do I find a voice possessing an eloquence that carries afar. "Helle Nacht" and the stirring and tense "Drei Wanderer" are two fine examples of the ability of this composer. With regard to the indefatigable Max Reger there are songs among his output which are truly fine and worthy. But the emotional quality which, in the last analysis, determines a composer's hold on an audience, seems to be missing in the majority of them quite as it is missing in his other works, barring the recent "Romanische Suite" for orchestra. There are a few songs of Max Schilling which are clever but hardly distinctive.

The Art Song in France

The position in France is scarcely more satisfying. There we have Claude Debussy at the top, Maurice Ravel, Paul Dukas, Louis Aubert, Florent Schmitt, Vincent d'Indy, shoals of imitators of these

men and a few survivals of an earlier age under whose banner the names of Camille Saint-Saëns, Gabriel Pierné, Gabriel Fauré and Emile Paladilhe are listed. The names of Bruneau, Pessard, Georges, Huc and a score of others might also be mentioned. But their influence on the development of the song in France will amount to so little that in a brief discussion further comment is unnecessary. Debussy is quite as easy to imitate as any other leader in musical composition in the history of the art. Ravel seems to have qualities which Debussy does not possess and it is this that makes his work individual. A notable example of his songs is a "Chant Hébraïque," which Alma Gluck introduced to New York at her recital last Fall. In a short song but a few pages in length it was possible to recognize an unusual command of modern harmonic writing. The name of Ravel should signify much in the development of the modern French song.

Scandinavia offers the songs of Sibelius, an acknowledged master in the orchestral field, the songs of Sjögren, Sinding and one or two others whose names are little known and will likely be very little known outside their own country. The Finnish Sibelius may not always please, but his music has the rough and rugged spirit reflected from the land of his birth which makes it always interesting. Sjögren's music is of slight proportions and might best be classified as "pretty," while Sinding has a few distinctive songs, among them "Ein Weib," "Es schrie ein Vogel" and the insinuating "Sylvelin" with its rippling *glissandi*.

Russia Not Rich in Songs

The land of Tchaikowsky, rich in little orchestral and operatic composers, is not so fortunate in its songs. Rachmaninoff, Glazounow, Glière, Cui and the late Anton Arensky have written many fine songs. But the voice of Russia, its subjection to the tyranny of a despotic czar, its years of suffering and wretched living does not express itself readily in the art-song, though Tchaikowsky and Moussorgsky were able in their day to utter this woe in symphony and opera, respectively. For the voice of the people, expressing every human emotion, one must look to the incomparable folk-songs of Little and Great Russia. It is there that you will find them expressed.

The most operative of all lands, Italy, is now for the second time in its musical life trying to produce songs that shall have a value as music. Its first attempt was wholly successful; I refer to centuries past when the beautiful songs of Lotti, Carissimi and men of that school were written. In recent decades Italy has yielded us little in the development of the art song. I have often wondered why the land that mothered a Dante, a Tasso and in modern times a d'Annunzio should have no composers of songs equal to a Schumann and a Brahms. After puzzling over the matter I learned recently from a well-known Italian physician, a great music-lover, in New York, why his country had not aided in the development of the art-song as did France and Germany. I was told that the Italian idea of a song was "something light," something pleasing, not something profound. That, as soon as it became profound, it was no longer a song; it immediately became something whose place was in the opera house or the large concert hall; not the drawing-room, where Italians believe songs should be sung. And since concerts, using the term in its strictest sense, are not frequent in Italy, one can understand the explanation. This accounts, then, for the light bits of melodic utterance (many of them very, very commonplace) of Tosti, Denza and men of that ilk.

Italy Now Turns to Art Song

But just as the younger Italian school of composers is interesting itself in serious orchestral compositions, it is beginning to strike out in the field of the song. Of Italian songs I find those of Enrico de Leva most interesting; notable among them are "Foglie Cadute," "Rêvons, c'est l'heure," "Voce tra i campi," "Triste Aprile." Mario Barbieri, Enrico Morpurgo, the latter's "Una Speranza" and "Breve Così" being extraordinary examples, Guido Bianchini and Alfred Brüggemann all are men who are working out the Italian art-song. The house of Ricordi, which has sponsored the compositions of many an unknown musician and made his fame, has brought forward these songs and has lent its prestige toward making them known. Here I must add the three recent songs of Riccardo Zandonai, of which "Soror Dolorosa" is a master-song. I hear of six new songs by Zandonai which are just issued; having not yet seen them I cannot speak of them.

There is no doubt that Italians are taking a step forward. Their "melodie" and "canzone" of a day gone by are to be superseded by art-songs; with this condition of affairs Italy has more than a chance of producing a song-composer whose name shall go down in the chronicles of the art of song in quite as con-

spicuous a place as Giuseppe Verdi and Giacomo Puccini in the list of opera composers.

The home of oratorio—an art which is also an expression of poetry in song—remains. Unfortunately England has no epoch-making composer of songs. For the spirit of the art-song is something which England has not been able to make its own until a very recent date. Its most formidable composer, Sir Edward Elgar, is like the proverbial fish out of water in the matter of writing songs. Some one once remarked quite aptly that his songs were quite as bad as his other compositions were notable. To carry the banner of St. George has devolved upon one of the most individual voices in present-day musical art in the person of Cyril Scott. An examination of his music gives an impression, on first hearing, of his freedom from all the convention which has bound England's musicians in years gone by and also makes the hearer think that Mr. Scott is anything rather than English. Yet his songs, as well as his other works, breathe an atmosphere which one may recognize as the spirit of a new English music, a type which will go far in freeing British composers from an adherence to solid four-part writing, which they have for years indulged in regardless of what kind of music they are writing.

And so it is quite easy to see that in even a brief discussion of the songs that are being written in the world to-day a truly vast amount may be singled out. It remains but for the singer to take the time and care to examine the best products of all nations and assimilate that which he finds most suited to his voice, temperament and musical taste.



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SERGEI KLIBANSKY WITNESSES SUCCESS OF PUPILS ABROAD



Standing: Sergei Klibansky, the New York Vocal Teacher (Left) and Howard C. Gilmour. Seated: Mrs. Klibansky (Left) and Mrs. Gilmour

European Bureau of Musical America,
Neue Winterfeldstrasse 30,
Berlin W., 30, Sept. 13, 1913.

A RECENT visitor at the Berlin offices of MUSICAL AMERICA was the New York vocal teacher, Sergei Klibansky, who is concluding a tour of Europe. At Hamburg, on September 2, Mr. Klibansky had the gratification of witnessing the success of two of his pupils, Tilly Jansen, who has just been engaged as first soubrette at the Stadttheater, and Walter Jan Kuhn, a tenor whom he discovered five years ago, and who has now joined the Operetten Theater in Hamburg.

Tilly Jansen's performance in "Königskinder" received the warmest commendation of the press of Hamburg. Another of Mr. Klibansky's pupils whose talents are receiving acknowledgment is the American, Robert Henry Perkins, who will sing for the first time in Darmstadt in "Lohengrin" on September 10.

Mr. Klibansky is accompanied on his European trip by his wife and Mr. and Mrs. Howard C. Gilmour. The last named lady is a composer of *lieder* and piano pieces which have brought her no small fame among contemporary musicians. Her unusual gifts were first recognized by Mr. Klibansky, who may be

said to have introduced her work to the public. For her songs she has had many eminent interpreters, including Mme. Gadski and Eleanor Gerhardt, whose first English song was written by Mrs. Gilmour. Mr. Gilmour writes the words for his wife's compositions. F. J. T.

Minneapolis Violin Recital Demonstrates Dalcroze Theories

MINNEAPOLIS, MINN., Sept. 11.—A pupil's recital of more than ordinary interest was that of Mary Thayer, violinist, given at the Handicraft Guild Friday afternoon. Miss Thayer is a young girl who has studied the violin but two years, yet she played Mozart's D Major Concerto and that of Mendelssohn in E Minor with good tone and surprising facility and sensitive musical feeling. A Bach Air, a Beethoven Menuette, an Arioso by Händel and contrasting numbers by Cui and Sarasate lent variety and interest to the program. Miss Thayer is a pupil of Francesca Bendicke, an enthusiastic exponent of the Sevcik school, a fact of particular note at this time in Minneapolis and St. Paul because of the growing interest in the Twin Cities in the eurythmics of Jacques-Dalcroze, the study of which is compulsory in the Sevcik school. Miss Bendicke is following her master's example and urging her pupils to take up the Dalcroze system of rhythmical gymnastics as a means for training the powers of appreciation and making easier the expression of natural emotions.

Miss Lawson, the Dalcroze exponent, recently located in the Twin City, was an interested auditor on the occasion of Miss Thayer's recital and so, also, was Frederic C. Freemantel, formerly of Philadelphia and Omaha. F. L. C. B.

Metropolitan Directors to Announce New Building Plans in Six Months

That a new building of larger seating capacity for the Metropolitan Opera House will be erected within a year or two was announced in MUSICAL AMERICA some months ago. This news has again been given circulation in New York this week and it is stated that official announcement of the plans will be made in about six months. Both the increase in the size of the opera-going public in New York and the greater exactions of present-day operating are reasons for the change. There has been much sentiment attached to the present Broadway structure by the older Metropolitan directors, but the younger element is strongly in favor of a new building and will undoubtedly have its way. Increased accommodations for those desiring low-priced seats will be provided for. It is estimated that the present site and building of the Metropolitan are worth \$5,000,000 and that the sale of this property will pay for the new structure.

With Knife Held at Bay in Baltimore Professor's House

BALTIMORE, Sept. 15.—The lives of Professor J. C. Van Hulsteyn, of the Peabody Institute, his wife, their son and maid were endangered on Sunday when Elmer Cordell, a drink-crazed hired man, armed with a corn knife, entered and barricaded the instructor's house. It was three hours before neighbors and police succeeded in capturing the intruder, who was lassoed and dragged out of doors to jail. W. J. R.

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Mary Wood Returns to Her Own
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Mary Wood, soprano, who will be under the management of Marc Lagen the coming season, has just returned to this country, after a number of years spent abroad studying and doing concert work. She is a native of Omaha, Neb., and was sent abroad at the age of sixteen by the late Theodore Thomas to Fidele Koenig, with whom she studied for about one year. She then studied for three years with Mme. Mathilde Marchesi, who coached her for opera, and for one year with Jean de Reszke. Later she returned to Omaha, where she met Mme. Sembrich, who, while predicting a great future for her, advised further study abroad.



Mary Wood, Soprano

Miss Wood followed the advice and studied for the operatic stage under Mme. Organi, who coached her in the German operas.

Miss Wood has appeared before royalty and in the homes of the best society abroad and on every occasion has been received

with much enthusiasm. She is well connected socially, being the niece of Mahlon Kemmerrer, the retired millionaire coal king, and of Thomas Righter, one of the big men in the coal industry. Miss Wood will be heard here this season in a number of private recitals and in concert.

Having Seen European Husbands, Miss Howard Prefers an American

Declaring her intention to wed only an American, after eight years' observation of European husbands, Kathleen Howard gave the following estimate of the latter to reporters on her arrival in New York: "The Russian, while the best of the Continental husbands, is cruel at times and beats his wife. The German is domineering and piggishly selfish. The Frenchman has his outside establishment. The Italian is polite and attentive, but always broke and willing to live on his wife's earnings. The Spaniard is too fiery and of too jealous a nature. The Englishman wants to be lord and master and is too particular about knowing everything about his wife's past."

Griswold Sails on September 23

BERLIN, Sept. 13.—Putnam Griswold, of the Metropolitan Opera House, has arrived at the Adlon with Mrs. Griswold after a period of rest and study at Munich. Not only is Mr. Griswold under contract with the Metropolitan for another year, but he has signed for three seasons at Covent Garden, London, at a high figure. He will sail for New York on September 23.

Mischa Elman will be one of the first of the Autumn concert-givers in London.



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Dr. Stewart Urges Legislation to Raise Coast Teaching Standards

ADDED to the discussion which has been carried on in California musical circles as to the means to be adopted for raising the standard of music teaching in that state is a statement from Dr. H. J. Stewart, dean of the Northern California Chapter, American Guild of Organists. Dr. Stewart writes to the editor of MUSICAL AMERICA, as follows:

"I notice in MUSICAL AMERICA of August 30 a letter from Mr. Charles Farwell Edson, of Los Angeles, in reply to an interview which I gave your San Francisco representative on the subject of membership in the California State Music Teachers' Association. Although Mr. Edson criticizes my position in this matter, yet I am glad to see there are certain points of agreement between us.

"Unless I mistake his meaning, I gather that he is in favor of establishing standards of efficiency as a necessary condition of membership in the association. The advantages of this plan are self-evident; indeed it is difficult to see any valid objection, except possibly on the part of those who may fear the tests. Yet the fact remains that during the long period of its existence—some twenty years, I think—our California Association has taken no definite step in this direction.

"In the absence of any state legislation for a license to practice the teaching of music as a profession, it would seem the most natural thing for teachers of music to establish such tests for themselves. Failing this, I contend that music teachers' associations are (unintentionally) misleading the public, and also that membership in an association of this kind is a positive detriment to the competent teacher.

"In the eyes of the public, membership in a music teachers' association puts a certain seal of official approval upon those who may be admitted; yet the association knows nothing, officially, as to the professional qualifications of its own members. That this is no imaginary danger I happen to know; in fact, many musicians are aware of cases in which membership in these associations has been used, for advertising purposes, as a professional qualification and endorsement.

"PARSIFAL" ON GRAMOPHONE

Berlin Philharmonic Makes Records with Alfred Hertz as Conductor

BERLIN, Sept. 22.—Alfred Hertz, German conductor of the Metropolitan Opera House, sailed for New York to-day after a week in Berlin occupied principally in conducting the Philharmonic Orchestra in the score of "Parsifal" for talking machine records.

There were seventy men in the orchestra and fine records were the result of their performance. These are the first records ever made of such an ambitious character.

Dr. Hertz is hurrying to New York to begin rehearsals of "Der Rosenkavalier," which is to be produced at the Metropolitan on December 6, with Frieda Hempel and Margarete Arndt-Ober in the leading feminine rôles.

Successful Inaugural of McCormack's Australian Tour

Charles L. Wagner, the manager of musical artists, who has been most successful in his management of John McCormack, the Irish tenor, has received a cablegram from Brisbane, Australia, which reads as follows: "First two weeks McCormack tour unprecedented success."

Mr. McCormack is making a tour of Australia before returning to America, and his forthcoming tour here will be comparatively short. Practically every available date for that tour has already been booked.

Katharine Goodson to Give Joint Recitals with Julia Culp

Antonia Sawyer, the New York manager, announced this week that Katharine Goodson, the English pianist, who comes for her fifth America tour, in November, will be heard this year in recitals with Julia Culp, the Dutch lieder singer, in addition to the many other engagements which have been announced in these columns.

"I am glad to learn from Mr. Edson's letter that this important question is being agitated by some members of the California association, yet I looked in vain for mention of any direct action in the reported proceedings of the last convention. If a majority of the members are in earnest in demanding tests of efficiency as a necessary condition of membership, it would seem an easy matter to pass a resolution to this effect.

"In other words, we must reform ourselves before we can expect others to believe in us. At the time I resigned from the California association there was so much dissension amongst the members that any united action seemed out of the question, but I have reason to believe that a better spirit now prevails.

"With all respect for Mr. Edson, who undoubtedly is a man of ideas, I do not believe our object can be achieved by action through boards of education. Such bodies are concerned only with the management of our public schools, and this work—important as it is—does not cover the ground occupied by the professional teacher of music. Nor do I believe that the average board of education is competent to legislate for, or to control the great body of teachers of music in this or in any other state. I believe our proper, and indeed our only course is to undertake the matter ourselves, exactly as was done by various other professions.

"I am glad to note Mr. Edson's approval of the course adopted by the American Guild of Organists; an institution in which I am much interested, and in which I have the honor to rank as one of the founders. My contention is that all State Music Teachers' Associations should follow the example of the Guild, and insist upon proper tests as a necessary condition for membership.

"It is my conviction that nothing short of state legislation will prove to be really effective; but possibly the institution of proper tests by incorporated bodies of musical teachers in various states may be a stepping-stone leading in this direction. I fear, however, that it will require many years of missionary work before this is accomplished."

FULTON-SPEAKS RECITAL

Ohio Contralto and Baritone Much Applauded in Joint Appearance

NEWARK, Sept. 13.—The song recital given by Zoe Fulton, contralto, and Oley Speaks, baritone, on Thursday evening in the High School Auditorium proved to be one of the finest ever given in this city. Miss Fulton was received with a salvo of applause. She sang the aria, "O Don Fatale," from Verdi's "Don Carlos," with dramatic fire, as also the "Gerechter Gott," from "Rienzi"; "Dost Thou Know the Land," from "Mignon," and the "Seguidilla" from "Carmen."



Zoe Fulton, Contralto

She was in her home town and her admirers were many. In a German group made up of songs of Schubert, Strauss, Tschaiakowsky and Brahms, she made a similar impression, her powers of interpretation being noteworthy. She also sang some songs by Mr. Speaks and Cadman's "Three Songs to Odysseus."

In Carissimi's "Vittoria" and songs of Homer, Forster and German, Mr. Speaks proved himself an able baritone. Particularly satisfying was a group of his own songs, including the popular "To You," which he sang to his own accompaniments. Miss Fulton and Mr. Speaks joined in Goring-Thomas's "Night Hymn at Sea" and Walthew's "It Was a Lover and His Lass."

Carl Bernthaler of Pittsburgh was an accompanist wholly equal to the occasion. He also opened the program with a group of solo numbers which he played artistically.

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STANDARDS LOWERED AND PRICES RAISED FOR AMERICAN PUPILS

A Habit of European Music Teachers That Director Randolph, of Peabody Conservatory, Has Noted in His Travels—Danger to Unwary Students Seeking the Will o' the Wisp "Atmosphere"—The Average German Idea of American Culture

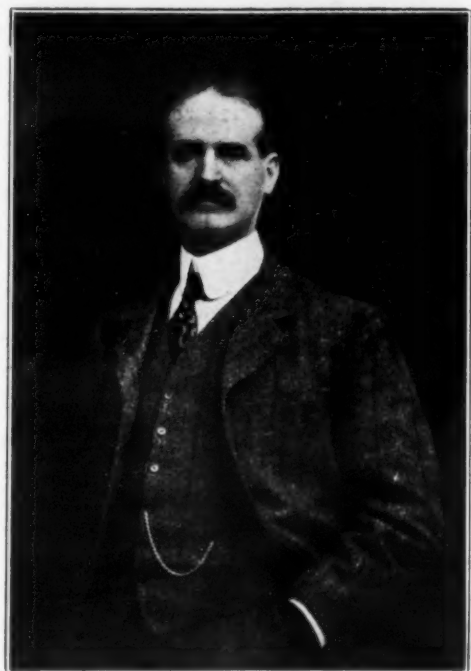
THE contention that American students need not look to Europe as the only place where a thorough musical education can be successfully acquired has come to assume the character of a commonplace. Statements to the effect that an equally efficient training is to be obtained in this country no longer arouse the sense of amazement and frank scepticism that they formerly did, but the word of some eminent educational authority on the subject is always weightier and more worthy of attention than that of the average performer or casual observer.

For which reason the observations of Harold Randolph, director of the Peabody Conservatory in Baltimore, will be found of interest. Mr. Randolph returned last week from a two months' European vacation, which—as usual in the case of an enterprising musician—was in many ways as closely akin to work as it was to relaxation. He attended operas and other musical events, observed the methods of certain conservatories, and incidentally took due note of the foreign—especially the German—attitude toward American musical conditions.

"I know that American students without number are inclined to distrust admonitions against traveling to Europe for the sake of a musical training, but the fact remains that this line of foreign study is in all too many instances an unhappy delusion. In the very first place they fail to see that European teachers are, as a rule, in no wise disposed toward Americans as they are toward their own countrymen. There seems to be a special standard for Americans which consists in increasing tuition charges and lowering standards of instruction. It is, to all appearances, a case of almost anything being good enough for

Americans. To the average German mind the idea of high artistic excellence of any kind is quite incompatible with anything American.

"They persist most doggedly in the belief that pure artistic appreciation in America is an anomaly. Cheap sensationalism



Director Harold Randolph, of the Peabody Conservatory, Baltimore

they deem to be the basis of American estheticism—sensationalism of a coarse, circus variety, or else something in which a vulgar and ostentatious display of wealth is the paramount concern. I know a lady who, going back to her native Vienna after a sojourn in Boston, was heartily congratulated by her friends upon her return from 'the land of the dollar' to a place where she could once more find herself surrounded by the most beneficent influences of true art in its purest manifestations. Yet when she protested that she had heard in Boston some of the most exceptionally fine orchestral, chamber music and operatic performances that she had ever been fortunate enough to encounter she was regarded with almost pitying incredulity.

"The unwary American student, exposed to the unscrupulousness of so many teachers, is naturally in a precarious condition, especially when alone in Europe. There is so much absurdity in this mad thirst for 'atmosphere'—how do they get it, I ask? By visiting the beer-gardens and listening to concerts given there?

"Methods of instruction in conservatories over there are in all respects similar to those in vogue here. But there is one feature which infallibly creates a bad impression—namely, the advertisement of a number of very prominent artists as connected with the faculty when, as a matter of fact, these artists are seldom if ever in active duty. Many of them are away on long concert tours lasting an entire season, though supposed to be giving instruction at such or such a conservatory.

"Upon attending certain festival opera performances in Munich this Summer I was especially struck by the mediocrity of

the presentations. Indeed, it is surprising in Germany how many of the 'first-class' performances are second-class. And similarly one is at times amazed to find admittedly second-class performances better than they are claimed to be. But I dare say that this inferiority of the 'festival' representations in Summer can be ascribed to the German idea of American musical discernment."

The Peabody Conservatory is practically the center of Baltimore's musical life. "The city is conservative," says Mr. Randolph, "as are many portions of the South, and it advances slowly and cautiously. Baltimoreans do not support a symphony orchestra. The visits of the Boston, Philadelphia and New York orchestras seem to satisfy their wants so as to obviate a need of further supply. Nor does the city readily lend its encouragement to high-priced operatic ventures—unless on occasions when it can hear a Caruso, a Melba, a Tetrazzini. On the other hand, low-priced opera flourishes extremely well. The Aborns had crowded houses for two months.

"Musical advance in the South differs from that of the West by working out in exactly the opposite way. In the West the supply fosters the demand, in the South the demand engenders the supply. The latter is unquestionably a much slower, more tedious and sometimes more discouraging process, though it does not entail certain of the financial dangers that attend the former."

H. F. P.

BIANCA RANDALL'S TOUR

American Soprano, Student of Jean de Reszke, to Give Recitals

Bianca Randall, a young American who has recently returned from Europe, will tour the South and West this season in concerts under the management of Anita Alison.

Miss Randall was a pupil of Jean de Reszke, who predicted for her a brilliant career. Her appearances in Paris, Milan and other European centers won her much favorable comment from the newspaper critics.

Her voice is described as a fresh soprano of beautiful quality, employed with skill and intelligence. Her diction is excellent, while her interpretation of works of a noble, dramatic form and those of a lighter vein is equally pleasing.

Combined with vocal gifts and musicianship, Miss Randall has a charming personality which always helps to win her success.

Her repertoire includes French and Italian operas, French, Italian, German and English songs.

A feature of her programs this season will be selections from operas in costume.

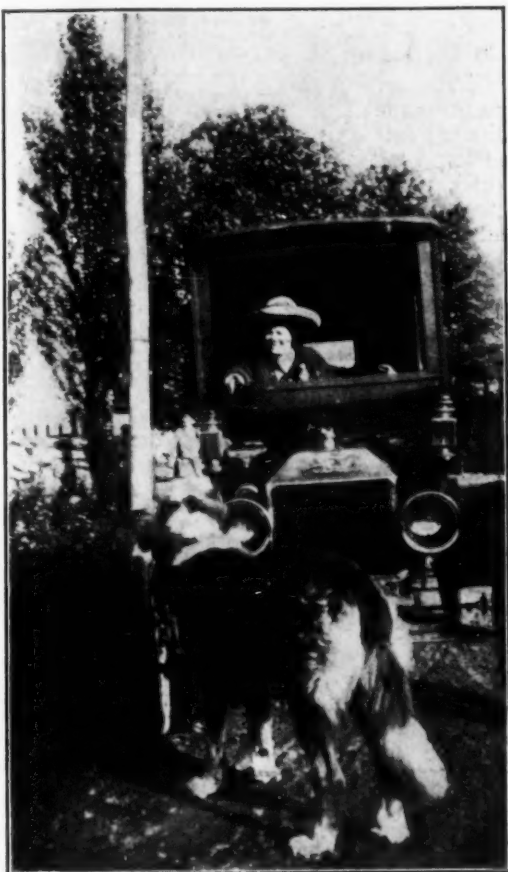
Martin Richardson, American Tenor, in Successful Italian Recital

VIAREGGIO, ITALY, Sept. 14.—Martin Richardson, the young American tenor, appeared most successfully in a recital at the Hotel Mediterranée on September 10, with Ugo Cagnacci as his accompanist. Mr. Richardson was obliged to add several encores, owing to the applause for his operatic arias and songs in English. The tenor, who has been studying with Lombardi for two years, goes to Naples this Winter to study operatic repertoire with that master.

Novelties for New Orleans Opera

NEW ORLEANS, Sept. 20.—The New Orleans opera season will be opened with "Aida" and "La Bohème" will be the second night's bill. Three novelties will be Massenet's "Sapho," "Romanitza," by Maurice Jacquet, and "Phryne," by Saint-Saëns.

A VACATION GLIMPSE OF CHARLOTTE LUND



Charlotte Lund, Soprano, Who Is Booked for Many Important Concerts This Season

Charlotte Lund, the dramatic soprano, who will be heard in the concert field this season under the management of the Wolfsohn Bureau, returns to New York on October 1 after a Summer spent at "Cedar Crest," Peekskill, N. Y. Mme. Lund has been engaged as soloist for the big Scandinavian-American concert which is to be held at Carnegie Hall, New York, on October 26. She will sing songs by Sinding, Lie, Kjerulf and Backer-Grøndahl. Many other important concerts have also been booked for her.

Seven Baltimore Performances for Chicago Opera Company

BALTIMORE, Sept. 18.—Baltimore will have a regular season of grand opera this Winter for the first time without the condition of a subscription guarantee fund, arrangements having been completed today for a series of seven performances at the Lyric by the Chicago Grand Opera Company. The performances will be given on Friday nights—November 7, 14 and 21, and February 6, 13, 20 and 27. Bernard Ulrich, business manager of the Chicago company, was in conference to-day with Wilbur Kinsey, resident manager of the Lyric, arranging details of the season.

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FROM "MUSICAL AMERICA" READERS

The Question of "Graft" in Getting Operatic Appearances Abroad

To the Editor of MUSICAL AMERICA:

With reference to Milton Aborn's statement made after his return from Europe about graft existing there and the difficulty of talented Americans with little money getting entrance to important European stages, my opinion may be of value, as I have lived and taught in Berlin for ten years and have had enough experience with directors, agents and singers to have well founded information on the subject.

I am convinced that Mr. Aborn, as director of the new Century Opera, was besieged by agents, teachers and singers and that he was obliged to waste much time listening to mediocre and bad singers. Yet the conditions are not as bad as he describes them. I have never heard that a talented singer, one that can sing and is well prepared for the stage, had difficulty in finding an engagement and making a career without spending money for "graft." On the contrary, as Mr. Aborn seems to have experienced, there are so many mediocre and bad singers, that the agent himself, and, of course, the director, are only too glad to find good voices, so that instead of having to pay to get a hearing, these are eagerly looked for. Unfortunately, there are very few really good ones and, therefore, inferior ones have to get the engagements. I do not deny that among those, the ones that have money have the better opportunity. But as I said before a good singer will meet with little difficulty.

Mr. Aborn asks "Can talented American singers who have little money gain an entrance to important European stages?" and answers "Yes, but by starting at the very small provincial operas and by gradually winning their way after years of hard work and small salary." I would answer that talented singers who have little money are welcome everywhere, because they are talented and there is room for them. Americans are to be found on many stages, as, for instance, the number of Americans at the Berlin Royal Opera proves. But if they start at a big opera house their chances for getting larger parts are comparatively small, just as is the case at the Metropolitan in New York. How often have I heard young singers boast of a first engagement there and when I looked for them on the programs, if they sang at all, it was in parts such as the page in "Tannhäuser!" I happen to know some that had this fate and know that more than one possessed really fine voices and personality. But to be engaged at the Metropolitan Opera House sounded better to them than a start, let me say, in Elberfeld, Darmstadt or Lübeck. But in these towns they might have sung leading parts, at a small salary at the start, perhaps, but they seem to forget that the cost of living is so much less there than in the big cities and that these first years should be considered a practical completion of their training. There they can gain experience and a stage presence that will be of immense value for their future careers.

The conditions described by Mr. Aborn are more characteristic of Italy, where I have heard of many Americans who not only paid to be heard or to sing just one part but who have engaged a whole company to perform with them, for instance, in "Aida," so that they might be able to sing *Amonasro*.

Where can Americans get experience in singing big parts at once? Certainly not in America, as there are only three big companies so far, New York, Chicago and Boston?

Now suppose, as Mr. Aborn says, a mediocre singer pays to sing in one performance at a prominent opera house. It will be for once and he will have to pay for each additional appearance. Where are those who have started through "graft" and have succeeded? Most all of our great singers made their way through merit, and I never saw a really great artist who had a long and almost hopeless struggle with which to "buy his way to a proper hearing," as Mr. Aborn says further on.

There is, for instance, my pupil, R. H. Perkins. He went to Germany on January 15. I had recommended him to some agents of my acquaintance and within two weeks he had an engagement as heroic baritone at the Darmstadt Court Theater and he started his career as *Telramund* this month. This is not an exception. I

could cite many of my pupils as examples. A great mistake is made by teachers who have their pupils sing for agents and directors before they are ready for it. No wonder that the latter become impatient. Directors as well as agents should distinguish between teachers who send badly prepared pupils and those who rather refuse than have pupils sing before they judge them as being ready. There are German directors who know this very well. Among others, Herr v. Gerlak, director of the Elberfeld Opera, used to come to my studio to hear pupils because he knew that I would not have mediocre ones sing for him.

Furthermore, Mr. Aborn says that teachers in Europe are out for the great American dollar. I have had ever so many American pupils in Berlin—it is in fact owing to their continuous demands that I decided to come to New York—but though, of course, there are many wealthy among them, I found a large number of American music students living most modestly, even poorly, and imploring the teacher's kindness in order to be able to get the musical education they sought. With less trouble and hardship they might have prepared in their own country and have come to Europe later when they were well prepared.

I think it unjust not to contradict a statement that might mislead.

Sincerely,
SERGEI KLIBANSKY.

Schierke, Harz, Sept. 1, 1913.

Busoni's Attitude Toward Russian Music
To the Editor of MUSICAL AMERICA:

Will you be good enough to answer the following query: "A" claims that Busoni, the famous Italian pianist, has prohibited his students from studying Russian music, and further goes on to state that Busoni recently destroyed all Russian music he had on hand and made a formal statement to that effect to the press. "B," knowing the beautiful compositions of such Russian piano composers as Leschetizky, Rachmaninoff, etc., claims this statement to be wrong, taking into consideration the fact that Busoni, the world-famous pianist, would not be likely to make such an erratic statement. What is your opinion?

NATHANIEL BROWN.
100 Avenue C, New York.

Sept. 9, 1913.

[This inquiry has been referred to George F. Boyle of the Peabody Conservatory in Baltimore. Mr. Boyle, who is widely known as a composer and pianist, spent some time studying with Busoni. His reply reads as follows: "Regarding your inquiry in re Busoni's attitude toward Russian music I think I can safely say that he is not at all in sympathy with the works or aim of the Russian school. In fact he has more than once referred to it as being generally clumsy, sentimental and commonplace."

"Yet I doubt very much indeed if he has carried his disapproval to such lengths as suggested in your inquiry. Indeed I remember his playing a work of Liapounow with the Berlin Philharmonic Orchestra and a Caprice of Balakirew as a solo at the same concert."

"I have also heard several of his pupils play Russian compositions for him at class. Still I am sure that he does not regard it very seriously. Sincerely yours, (Signed) 'GEORGE F. BOYLE.'"

[As regards Mr. Busoni's making a formal statement to the press to the effect that he had destroyed all Russian music he had on hand we are unable to find any record.—ED. MUSICAL AMERICA.]

Concerning the Americanism of MacDowell

To the Editor of MUSICAL AMERICA:

I have no doubt of the sincerity of Mr. Narodny in his observations on MacDowell's music in his article in the last issue, but his remarks are founded on ignorance rather than knowledge of MacDowell's music.

As a pupil of MacDowell I admired him as a man; as a discriminating music-lover I admire his work profoundly. And I happen to know every note of MacDowell's music published—and a good deal that never was printed. Armed with this knowledge I take issue with Mr. Na-

rodny in almost everything he says. MacDowell did show the influence of the German classics in his early compositions, but long before he reached the epoch which produced the Indian Suite he had formed his own idiom—which grew more and more MacDowellish every year until his untimely cessation of activity. As for the statement that we have no American folk songs I ask Mr. Narodny to get copies of some of the Foster songs and those of Henry C. Work and others of the period and see if they are not "folk songs" in every respect—except that the composer is known. If he were unknown they would be accepted at once as "folk songs" in the strictest sense of the word.

MacDowell did not use these folk songs, to be sure, but none the less he worked out his own style. Whether one wants to call it "American" or not may be a question to be solved by psychologists. But MacDowell's music was his own and he was an American.—Q. E. D.

I have heard MacDowell termed the "American Grieg," but this is unfair to both MacDowell and Grieg, though there is perhaps a superficial resemblance. But as for his being the "American Glinka," nor gods nor men can tolerate. As a Russian, doubtless Mr. Narodny thought he was paying MacDowell a compliment by comparing him to the great Russian pioneer, but I should not consider it a compliment to call him the "American Bach" or the "American Wagner"—the two stars of the first magnitude in my musical firmament. MacDowell is the American—MacDowell—and when that is said it is all said, at least all that can be said in one sentence. In my opinion, based as I have already said, on a knowledge of his complete works, his four piano sonatas and some of his songs are his greatest works—works which compare favorably with any of the kind written the world over. And I am willing to wager

that Mr. Narodny doesn't know a note of them.

"A little knowledge is a dangerous thing." Like all adages this is not always true, but it is certainly true in this instance. WILLIAM HENRY HUMISTON.

More Careful Study Needed for Singing in English

To the Editor of MUSICAL AMERICA:

Pardon me that I refer to what now seems a tiresome subject, that of the use of English in singing, but as the subject is again brought up by the opening of the Century Opera, I wish to express a few opinions of my own.

English is as beautiful as any language known to the world in general, but it is not easy, nor is any language for that matter. Correct diction is a serious study. So serious that the French government watches over the state theaters, compelling a correct use of the language.

Here in America we permit artists to use any sort of diction that seems easy to them, and then condemn the language, not the lazy artist.

I am not here to say whether opera should be given in English or otherwise; there are many sides to that question. But I do maintain that artists, at least those of American birth, should take enough pride in their country and its language to study and work out the problems of diction, the same as they have had to do in French, German or Italian.

We have stood too long for the continual burlesque of English by all sorts of imported artists. Let us demand of singers, whether they be French, Italian, German or Americans, that when they sing in a language it be pure, and the diction correct.

Very sincerely,
HENRI LA BONTÉ.

Schenectady, N. Y., Sept. 21, 1913.

Kathleen Howard

SENSATIONAL SUCCESS AS AMNERIS
IN PREMIERE OF THE CENTURY OPERA

PRESS COMMENTS

THE EVENING SUN

—A princess of Egypt more commandingly beautiful is not often seen. Her costumes were pictures, her every pose vital and intense. Her low voice is velvet and it was never forced, which may be why her words often carried so far.

THE AMERICAN

—The *Amneris* of Kathleen Howard was admirable in every detail. She invested her characterization of the King's daughter with nobility, command and authority. Her tones were at all times rich, full and true to pitch. She was one of the large successes of the evening.

THE EVENING WORLD

—Kathleen Howard was excellent as *Amneris* in voice, in appearance and in action. If she called to mind Louise Homer it was because of natural qualities and not from imitation.

THE GLOBE

—Of the singers last night, I found Kathleen Howard the most pleasing *Amneris* I have seen and heard in some time. She has a good voice, considerable routine, enough assurance and a sense of the value of repose. Much may be hoped of her.

STAATS ZEITUNG

—Kathleen Howard showed much routine and grace of bearing and is sure to very soon gain the favor of the public in every respect.

THE TIMES

—Miss Howard's *Amneris* was better in voice than in the finer nuances of dramatic expression, though a clear conception and an intelligent purpose were manifested throughout her impersonation.

THE EVENING SUN

—Miss Howard was a shining example of a singing actress very sure of herself, who refused to force her rich contralto voice. Her *Amneris* costumes, copying the hieroglyphics and colors from the mummies, by an artist brother, were the most noteworthy since the famous Egyptian dresses designed by another artist for Emma Eames.

THE BROOKLYN EAGLE

—Kathleen Howard, as *Amneris*, is a statuesque beauty, and she showed keen intelligence in the rôle, warming to her work toward the close and making a deep impression in the act when she pleads for the life of *Rhadames*. Her voice has many good qualities, but they would have been more apparent had she been allowed a freer use of it.

THE JOURNAL OF COMMERCE

—In Miss Kathleen Howard, who appeared as *Amneris*, the Century possesses a superb artist. Gifted with a voice of remarkable richness and flexibility, she sang the part in a manner that met instantaneous response from the audience. Especially in the scene which precedes the trial in the last act, was Miss Howard's work effective. Her dramatic sense is highly developed and she acted at all times forcefully and with finesse.

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CHAMPIONS OUR WOMEN IN MUSIC

Ramon Blanchart, Boston Opera Baritone, Dedicates His Daughters to Musical Profession, the Growth of Which in This Country He Declares Is Due to Feminine Influence—Would Not Have Woman as Traveling Impresario, but as Promotor of Musical Activity in Her Own Community

"AMERICA owes all of its wonderful musical growth to American women and the debt will be repaid with interest a thousand fold." Such is the analysis of conditions made by Ramon Blanchart, baritone of the Boston Opera Company.

Mr. Blanchart, although a Spaniard born and bred with European ideas always before him through the early steps of a career which led him to every country in Europe, is still a thorough American. Since his return from South America he has been a member of the Boston Grand Opera Company, excepting one season, which was notable for a tour with Bonci and Nielsen. When he left the Royal Opera Company in Madrid it was against royal orders and then, as now, it was his intention never to return to Spain but to make America his future home.

During the last year Mr. Blanchart has recalled his daughters from Europe and is completing their education in America. Both have been heard successfully in Boston. Mr. Blanchart is following his own precepts and he insists that the Misses Erminia and Salomé Blanchart shall become so proficient in music as to make the art their means of livelihood should it become necessary. This seems a remote contingency, as the baritone has made a permanent success in his operatic work, which promises to be duplicated in the concert field, where he made a brief but brilliant overture last season in New England. This is to be followed this year by a tour in the Central West in May, with appearances in leading festivals.

In a conversation with Mr. Blanchart in the new home which he has built in Brookline, Boston's fashionable suburb, the baritone remarked: "Wherever grand opera is given it is the women who make it possible. Much wit has been wasted in aiming shafts at the social aspect of opera, but it is plainly to be seen that in making grand opera the great social event of the season, instead of some other attraction, the women of the country insure success for the greatest of musical events. The subscribers to nearly all important concerts are chiefly women, and nine-tenths of the musical organizations formed are almost wholly composed of women. For instance, it has remained largely for women to found and perpetuate a magnificent symphony orchestra in Cincinnati, and the board of directors is composed partly of representative feminine social leaders of the city who have shown ample business acumen. Some of the greatest conservatories, and in particular the Cincinnati Conservatory, owe their successes to the business management of women. The work of Clara and Bertha Baur for that school is unparalleled in musical business annals."

Indorses Mr. Freund's Stand

Mr. Blanchart is enthusiastic over the undeveloped possibilities waiting for women and he recalled the recent sug-

gestion of Mr. John C. Freund concerning women in orchestras with warm indorsement. He also cited several instances where women were achieving good incomes as saleswomen in musical lines, mentioning a case of a pianist in Pittsburgh who was introducing pianos and player-pianos in the homes, finding a more ready welcome than the men.

"In a recent list of American artists who have succeeded in grand opera," he continued, "over two-thirds of the list disclosed the names of American girls who had gained success both here and abroad. As chorus singers the American girls have advanced rapidly, so that it is only a question of time when they will predominate in all companies."

"It would be an interesting study in sociology to record the great advances made in school music and to trace the exact amount due to women. I should say almost the entire credit would go to that sex. Women are also active in the lyceum field, where many great artists have their first appearances in small towns, earning their education and their living at the same time in the greatest of schools, experience."

Thousands of Chautauquans are providing Summer work for the artist, and many women who teach during the Winter have their vacations on a profitable basis through this work."

Should Not Cast Aside the Home

Mr. Blanchart does not believe the field for women illimitable and does not favor



Erminia Blanchart, Who Will Appear in Chicago as Mezzo-Soprano

the work of women as traveling impresarios, although admitting that many have shown efficiency. The parallel he draws is that of the salesman who travels, and he

believes absolutely in the home and home life, and cannot see where women will succeed when they cast this aside.

"However," says the baritone, "nearly every woman who looks for an opportunity may find it in her home city. The crying need in music now is for local impresarios and it has been demonstrated in thousands of cases that women can succeed in this work, even more so than men. The subscription work involved and the missionary spirit necessary must come from women. The clubs will do their work and provide music for the élite, but woman's work is to teach the masses a love for the best music and women are doing it now and will do so in greater numbers each season."

"Let them organize choral societies, or music clubs with wide scope, or let them approach the matter from a purely business viewpoint. Any manager will accept con-



Ramon Blanchart and His Daughter, Salomé Blanchart, Soon to Make Her Début as Pianist

tracts from a resident impresario who has good references and who can show an advance subscription list or the ability to secure the same evidenced by previous work. And this work is not the same as selling. It is promoting that which stands for the good of the whole community, the home and the individual, and you may be sure that when women are working for the betterment of our home life, nothing can stop the good work and financial and artistic success will crown her efforts."

"I never could repay the debt I owe to American women, for I attribute my success here to the fact that opera has been placed on a plane of the highest eminence by the women of this country. Therefore you can easily understand why I wish my daughters to think of no other life work than music, and I anxiously await the day when I can have them accompany me on my concert tours."

Heinrich Hensel Signs for American Concert Tour

BERLIN, Sept. 20.—Heinrich Hensel, of the Royal Opera, has signed for an American concert engagement for 1914-15 under the auspices of Cleofonte Campanini, manager of the Chicago-Philadelphia Opera Company.

William Armour Thayer Resigns

William Armour Thayer, composer of "My Laddie," who has been for many years accompanist for the Brooklyn Apollo Club, has resigned this office owing to his teaching and church duties. His successor has not been announced. Mr. Thayer will continue as a member of the Apollo Club.

OPERA TRAINING FEATURE OF SCHOOL ON EAST SIDE

American Conservatory of Music Opens Season with Excellent Faculty and System of Education

The American Conservatory of Music of New York will open the new school year October 1 in its fine building at 309 East Eighty-sixth street. This is one of the standard musical institutions of the East side, and it is under the direction of Emil Reyl, a man of wide musical experience and training. He received his early musical education in the important centers of Europe and is a trained opera and lieder singer, and also attained success in Europe and in this country as a conductor and composer. He speaks French, German and Italian fluently, as well as English, and gives a considerable part of his time at the school to the teaching of operatic rôles.

Mr. Reyl is the conductor of the Beethoven Männerchor and is also at the head of the choir of St. Joseph's Church in East Eighty-seventh street. He has had charge of the music at this church for the past fourteen years and is considered an authority on Gregorian music.

Especially attention is given to the opera school at the conservatory. Two public operatic performances are given each season by pupils in the school and the first this season will be during the third week of November, when scenes from "Tannhäuser" and "Stradella" will be presented.

The department of voice placing is looked after by Adele Krahé, who is an exponent of the *bel canto* method and has had wide experience in public work as well as in teaching. She will do considerable concert and recital work this season. After the young students have gained proficiency in the singing of songs and arias, as well as in stage deportment, they are given an opportunity to begin the serious study of operatic rôles.

The piano department is looked after by Betty Askenasy, the Russian pianist, who has been very successful in her public appearances, and who is particularly well equipped to take charge of this department.

Hamlin's Accompanist to Be Montreal Opera Conductor

Maestro Sacerdote, whom George Hamlin is bringing to this country as his accompanist, will join the Montreal operatic forces as conductor immediately at the close of Mr. Hamlin's concert tour, which will be early in the Spring.

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THE SYDNEY MORNING HERALD
July 25, 1913

"FRANKLIN HOLDING'S style has been already described. He is a violinist of distinction. His first encore was Dvorak's 'Humoreske,' and he took a double encore after Saint Saens's 'Rondo Capriccioso,' playing twice a fascinating waltz, 'Schönrosmarin,' by Kreisler."

THE SYDNEY SUN, July 25, 1913

"FRANKLIN HOLDING, a young and temperamental violinist, well equipped technically and with a pure singing tone. * * * He is able to grip his audience at once."

THE SYDNEY SUNDAY TIMES
July 27, 1913

"FRANKLIN HOLDING was the violinist of the company and scored repeated successes in his various numbers."

INFLUENCE OF TALKING MACHINE ON MUSIC ATMOSPHERE OF FUTURE

[Continued from page 3]

the present time the public as a whole acquires whatever knowledge of music it possesses chiefly from the church, the café, the "movies" and vaudeville, but none of these may be calculated to lead to the highest development of taste.

Theodore Thomas once said that "popular music is familiar music." At the present time popular music of the better kind includes perhaps five or six hundred familiar pieces, which any wideawake clerk in a music store could name offhand. They

included such works as Mendelssohn's "Spring Song," Rubinstein's "Melody in F," and represent the "best sellers" of the musical world. Practically all these popular classics are included in the catalogs of the leading talking-machine concerns, performed by the principal artists, orchestras and bands of the day.

Unearthing "New" Classics

What then are the Melbas and Carusos of the future going to offer by way of novelty? The public will surely not desire to listen to the same things over and

over again for ever and ever, and new masterpieces are not produced every day. The artists and manufacturers will be compelled to delve among long forgotten works that only need to be made familiar to become popular. The result will be a widening of what may be described as the "public repertoire"—surely no small thing in the development of a musical atmosphere.

It is not too much to hope that the growth of a more intelligent understanding of music, due to the talking-machine, will result in a falling-off in popularity of mere display pieces. The wearisome trills and fa-la-las and their violinistic and pianistic equivalents are "shown up" by the relentless instrument in all their futility.

The really great artists who sing or play for reproduction do so with a knowledge that a single false note will mar the record—and their reputations. They cannot afford to do anything but their very best. Every record, therefore, represents a moment of inspiration in the life of a sincere artist. This will necessarily always make itself felt, and the public will be quick to distinguish between music that demands deep emotional and intellectual force and music which is a mere technical display. That is to say, one *Rosina* is very like another, provided both have good voices and an adequate technic, but two *Isoldes* must vary with the personality of each singer.

The really amazing thing about the talking-machine is that its greatest influence is being exerted in the home. And its influence is being felt most of all by the rising generation. The educators in the talking-machine field are basing their systems on the folksongs that have traveled down the centuries.

A Peep Into the Future

Whither will it all lead, and what manner of musical public will all these influences create? We may say, prophetically, that the American musical atmosphere will emanate from a much wider public than exists now, here or anywhere else, and that the public will be divided into endless cliques and groups, brought about by the huge distances from one musical metropolis to another, and by the element of snobbery inherent in the human social animal. Unless this estimate of the talking-machine (and its brother, the player-piano) is exaggerated, however, this public as a whole will retain certain broad characteristics.

It will be keenly critical in its estimates, having formed its ideals from the best models. It will be extremely catholic in its tastes, having early listened to all kinds of music. It will be quick to detect the charlatan or the unfit, but it will be equally quick to detect "the real thing," having been accustomed to it from youth up. The Schoenbergs and Debussys of the future will be listened to respectfully by a public capable of seeing how their efforts are the logical outcome of what has gone before, because a wide repertoire of familiar pieces ancient and modern will exist in the memories of all.

On the other hand there may be some lack of tonal perception owing to a necessary tolerance of a certain harshness inevitably present in the talking-machine. There may also be a tendency to be unmerciful to your beginners who fail to measure up to standards set by established artists.

Apart from this, however, there will be a certain revolt against the "tyranny of the talking-machine." This revolt will be born of the perfectly sound doctrine that no reproduction of an artist's work can equal the work of the living artist, and it will be carried to its limit. But in the end it will die down.

The question of whether the pet singers of the day are equal to or better than those of the past will not be a doubtful one as in our day, because it can be settled by comparison; but old people will unfailingly continue to say, "Ah! You should have heard Caruso as I heard him when I was a boy. Don't talk to me about the reproductions of his voice; they are nothing. You should have seen him to know how he sung. We have no singers today who can compare," etc., etc.

Exchange Great Artists with Europe.

So the musical world of America will jog along, cocksure of itself and of its judgments, eager, alert, assertive, somewhat superficial, very much as it is today, only incomparably vaster, more poised, more discriminating. There will be less flitting of musical fledglings across the Atlantic, but the great of Europe will come to America in honorable exchange for those whom America will be able to send to Europe.

There will be the same endless discussion as to whether the Beautiful and the Ugly are one; or as to whether Richard Neukommer (humorously spoken of as Richard III) is justified in writing in three keys at once instead of two, or in employing a river tug's siren in his "Sinfonia Frantica."

Perhaps out of all this stress and turmoil of a giant nation trained and attuned to the music of the masters will rise the "Song of the Western World," the song of a nation no longer polyglot, no longer self-conscious, no longer restlessly questioning itself and comparing itself with other nations to see if it has grown in the night.

Whatever musical atmosphere exists in the future, this one thing is certain: the talking-machine, with all its virtues and all its blemishes, will play a far larger part than most people imagine, and it is up to the educators and musicians of today to see that its possibilities are developed to the extreme.

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PRESS NOTICES

Paris Figaro, March 13, 1909.—"at the Concert Touche, Frederic Hoffman, the American baritone, rendered two groups of songs with a great deal of talent and artistic interpretation. An enthusiastic audience tendered an ovation to the excellent artist."

Paris Comedie, Aug. 13, 1909.—"Frederic Hoffman, the American baritone, is gifted with a voice of great range. After singing in Berlin, Opera des Westens, he has appeared here in Paris at the concerts Touche and Rouge with great success. His selections included French, German and English melodies."

Albany Press and Knickerbocker, May 22, 1911.—"Mr. Hoffman's first group of songs... afforded this clever young singer an excellent opportunity to display his versatility and technic. For his second group, Mr. Hoffman chose a charming little German song... which was greeted with enthusiastic applause, and then... he sang the Prologue from Pagliacci... in which he made his debut in Grand Opera in Berlin. This last number was the best calculated to show the exquisite shading and remarkable range of his powerful baritone voice, and it was given with a dramatic fervor and display of artistic temperament which augurs well for Mr. Hoffman's future."

Albany Argus, Jan. 29, 1910.—"Mr. Frederic Hoffman, baritone, was heard in a program of much variety... his 'Il Trovatore' aria was so applauded that he sang an encore 'Palms.' The Prologue from Pagliacci was Mr. Hoffman's opportunity for dramatic effectiveness... he received a very enthusiastic welcome and was called forth repeatedly after each number to bow his acknowledgements."

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THE MAN WITH AN OPINION

A Useful and Vital Force in the World Contrasted with the "Knocker" and the "Pat-Me-on-the-Back" Man—With Some Musical Applications

By WARD-STEPHENS

WHEN is an opinion not an opinion? When it's "knocking."

To express an honest opinion about anything or anybody when it is asked for and it happens to be adverse to the opinion of the one who asked you for it, is usually considered "knocking." Many talented people have been deprived of their proper place in the world because they have had the courage of their convictions. Some people, like Theodore Roosevelt, have luck enough to live straight, talk straight and act straight and come out on top. Every one is entitled to an opinion. Life, in a sense, is a matter of opinion, and if your neighbor does not agree with you why condemn him in your own thought and then try to hurt him by ringing the door bells of all your acquaintances just to advertise his "knocking" propensities?

Why ask for an opinion if you refuse to recognize any but your own? You do not seem to realize the narrow and bigoted stand you take when you express great gratification just because, after having asked for an opinion, you find your neighbor agrees with you thoroughly, and you pat yourself on the back and swell up like all of the other toads and say to yourself, sometimes out loud, "I guess my gray matter is worth much to this world in which we live, move and have our being."

There is not a thinking human being in the world who does not add something to this vast scheme of life, and it shows an astonishing amount of shortsightedness and selfishness on the part of the many who will not give any recognition to the other fellow's point of view. Disagree with the man all you please, but do not stoop to the despicable habit of indorsing him as a "knocker."

What is "knocking"? I should say it is talking and acting with intent to injure. Opinion is belief or judgment, estimation. It is not at all an uncommon thing for me to hear a fellow musician say of another, "Oh, he's a 'knocker,'" and that man not only goes down in my estimation as the real "knocker" but I feel that I would like to meet the one to whom he refers.

A dreamer is usually considered crazy; would that we had more of the breed. A thinking man's opinion is an

education, and whenever I have been lifted to a higher and better plane of thought by a thinking man with whom I have disagreed in my opinions, I am thankful and feel it a personal duty to uphold this man to my fellow men in order that we may preserve the good things that make for progress.

I could put my hand on people to-day living in this city who are fighting for a principle; who are "not afraid of the bite of the insect," as an English bishop recently remarked; who have big talents and great self-respect; who are struggling with poverty. Popularity is no test of value and these born artists are not popular, largely for the reason that they express their honest opinions when asked for and the executioner of the select circle of "pat-me-on-the-backs" gets busy with his axe and the poor thinking, deserving artist is heard of no more.

Suppose you are an admirer of Geraldine Farrar's singing; why do you call a man a "knocker" because he is not? Suppose you are enthusiastic over Mary Garden, not only as an actress but as a singer; why should you call a man a "knocker" who is not? To come a little bit closer, suppose you speak in words of highest praise of the singing of Miss — at her last recital in Aeolian Hall and indorse her as a fine artist; why should you call a man a "knocker" who merely disagrees with you? Suppose you are a friend of this young singer. Is that sufficient reason for you to indorse her as an artist and then throw a brick at the first one who expresses an honest but adverse opinion?

There are too many people in this world who are afraid they will lose something, either money or position or both, if they play any but a boot-licking game, and they become a terribly uninteresting lot of negative human beings. You will meet hundreds of them in the professional ranks of musicians. Say a kind word when you can, but do not perjure yourself and attempt to bring art down to a lower plane by eulogizing the poor work of a public performer for selfish reasons only.

A man once said, "If you speak truthfully the purity of your motives will be doubted." Alas, these words are too true, but is that any reason for getting off the firing line? The people who are really worth while will give you full credit for your honest opinion, and who knows?—perhaps some day you will reap a great reward for your firm and clean stand. The choirmaster (not boy choirs) has a hard time of it and the more honest he is in his desire to give every applicant for a position a fair trial the more he lays himself open to the machinations of the "knocker." Here is one instance that I know about.

Eighty-nine soprano singers applied for an important church position in this city and every applicant was given a hearing. The choirmaster knew the kind of voice he wanted and the kind of a singer as to diction, style, etc. Many singers were heard in an afternoon; some of them were given five minutes, some longer, all depending upon their vocal equipment. For instance, if the voice was mezzo the choirmaster slapped the candidate and courteously informed her that the color of the voice was not what he wanted. Such applicants left feeling disgruntled. If the diction was poor the singer was allowed to sing but a few phrases and then left, vowing vengeance. And so it went right down the list until the choirmaster got what he wanted.

Now all of these people knew they were singing on trial, but still the majority of them felt "sore" at being turned down and lost no time in "knocking" the choirmaster for this, that and the other thing. Had the choirmaster belonged to the select circle of "pat-me-on-the-backs" he would have caused practically all of these applicants to feel that they had a splendid chance to capture the position as soprano soloist and many of them would have turned down a less lucrative offer from another church, feeling that they had this position cinched. In a word, these singers would have lost out all around had the choirmaster not been

honest with them. Therefore, they should feel grateful rather than hateful. Many, many instances of real "knocking" could be quoted here, but it is enough to say that wherever politics is infused there you will find "knocking" and the man with the honest opinion is never the real "knocker."

A MEHAN BOOKLET

Interesting Brochure Published by New York Teachers of Singing

The Mehan Studios of Carnegie Hall have just published a sixteen-page booklet entitled "What is the Mehan Method?" The text throws light on the ideas employed by Mr. and Mrs. John Dennis Mehan, for many years prominent as teachers of singing, and supplies also congratulatory statements by Charles H. Farnsworth, John C. Wilcox, William J. Jones, president of the Pittsburgh Bank for Savings; Bicknell Young, Dr. William Francis Campbell, Wilson G. Smith, W. E. Woodruff and others.

One section of the booklet which will be read with especial interest is devoted to testimonials from artist pupils who have won laurels in the concert and operatic fields. Among these may be mentioned Rachel Frease Green, Robert Kent Parker, Mary Jordan, John Barnes Wells, Mrs. Elsa Duncan, Mabelle Gilman and Glenn Hall.

MME. DIMITRIEFF RETURNING

Soprano Has Been Making Researches into Russian Folk-songs

Mme. Nina Dimitrieff, the Russian dramatic soprano, will return from a visit to her native country at the end of September.



Mme. Nina Dimitrieff, the Russian Soprano, Has Spent the Summer in European Concert Tour and a Visit to Her Native Land

ber. Mme. Dimitrieff has also been making a concert tour while abroad. She expects to bring over several novelties for her Aeolian Hall recital on December 7.

On her trip to the Caucasus and Little Russia, Mme. Dimitrieff made some researches into Russian folksong, going into the villages of the Georgian Cossacks and listening to their songs. In St. Petersburg she met several of the leading Russian composers whom she numbers among her friends.

Mme. Dimitrieff will be under the management of Haensel & Jones again this season. They promise a brilliant season for her.

KATHARINE GOODSON BEGAN HER MUSICAL CAREER AS VIOLINIST



Katharine Goodson as a Violinist at the Age of Twelve

The accompanying picture attests the fact that Katharine Goodson, the eminent English pianist, who will tour America this season was at the age of twelve a violinist. This is not as unusual as might be expected, since it is generally known that Harold Bauer began as a violinist and Mme. Sembrich, who later astonished the world as a coloratura singer and *lieder* singer. Miss Goodson later abandoned the violin and took up her studies of the greatest of keyboard instruments with Leschetizky, since which time she has become one of the best known and most admired of contemporary concert-pianists.

HERBERT WITHERSPOON BASSO

METROPOLITAN OPERA HOUSE NEW YORK

Mr. Witherspoon's successes in the concert field, in the past ten years, and his many triumphs in the most important rôles at the Metropolitan Opera House have undoubtedly placed him in the position of the greatest recital basso of any nationality in America. The fact that his engagements for the coming season include the most important appearances in concert, attest his worth.

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Enquiries by correspondence requested.



Mrs. Susan Hawley Davis, the contralto, of Bridgeport, Conn., gave a pupils' recital on October 20.

Anita Davis Chase, soprano, will be one of the artists to appear at the White House during the coming Winter.

A musicale was given last week in Cobrain City, Mass., by Katherine Wilbur, Priscilla Alden Pike and Grace Burring-ton.

Dana S. Merriman, of Bristol, Conn., has been chosen as supervisor of music in the schools of Farmington and Unionville, Conn.

Edward Witherspoon has been appointed organist and choirmaster of St. James Episcopal Church in Great Barrington, Mass.

Blanche Goode, the talented pupil of Alexander Lambert, will serve as instructor in piano at Smith College during the coming year.

Vera Curtis, the Metropolitan Opera soprano, has been visiting during the last week at the home of her parents, Mr. and Mrs. John C. Curtis, of Bridgeport, Conn.

Edna Estelle Hall, the pianist, of Wallingford, Conn., has left for Michigan, where she will be the head of the piano department at Olivet College.

Annie Louise David, harpist, and Fred-eric Martin, basso, will have a series of joint recitals in the South in November. The first concert will be in Greensboro, N. C.

Mildred Otelia Jacobus, a piano pupil of Wilbur Follett Unger, has just been appointed studio accompanist to Charles Tamme, the vocal teacher, in Newark, N. J.

Harriot Eudora Barrows, the Boston-Providence soprano, arrived in Boston on Wednesday, September 17, on the *Canopic* after a Summer abroad spent in study and song research.

Among the teachers who have recently opened their studios in Portland, Ore., are Mrs. Rose Bloch Bauer, who has returned from a vacation spent in Washington and British Columbia.

George Rogovoy, the Russian 'cellist, and John Konosky, violinist, who have been delighting the Summer residents of Lenox, Mass., have been engaged by the Laurel House, Lakewood, N. J.

Shepherd Garretson, the tenor, has returned to New York City after filling numerous concert engagements through the Berkshire Mountains, in which locality he also spent part of his vacation.

Willard Flint, the Boston basso, who with his family has been spending the Summer in Hyannis, Cape Cod, has returned, and opened his studio on Saturday, September 13, at the Symphony Chambers.

Mrs. Rose Coursen Reed, of Portland, Ore., has been in New York coaching with some of the leading teachers and adding to her repertoire. She will open her Portland studio during the latter part of September.

Emma Trentini stimulated interest in her starring vehicle, "The Firefly," by stepping into the box office at the Hyperion Theater, New Haven, Conn., and acting as a ticket seller for a half hour before the performance.

The first concert of the season at the New York Hippodrome is announced for Sunday evening, October 5. It will be given by the United States Marine Band, under the leadership of Lieutenant William H. Santelmann.

Aaron H. Currier, the Portland, Ore., baritone, has returned from his vacation spent in Boston. He has opened his studio in the Stearns Building and resumed his position as soloist at the Third Church of Christ, Scientist.

Two new songs have just been dedicated to John W. Nichols, the tenor. "Morning," by Lynn B. Dana, director of Dana's Conservatory, Warren, Ohio, and a sacred song, "I Was a Wandering Sheep," by James Bird, of Marietta, O.

A Japanese musicale was given recently in Pueblo, Col., the participants being Miss Allen, Dorothy Higby, Myrtle Egstrom, Esther Hymen, Juanita Minnick, Helen White, Margery Starkweather, Verle Ewing and Violet Lusink.

Olive Emory Russell, soprano, a pupil of Weldon Hunt, of Boston, has been engaged as precentress at the Washington Park Methodist Episcopal Church, of Providence, and will also sing in the quartet at the Temple Beth-se, that city, again this season.

Francis Rogers, the American baritone, has given up a limited number of hours each week during the past four seasons to the teaching of singing, without interfering with his concert work. He will resume teaching on October 1 at his residence-studio in New York.

Edgar A. Brazelton, for the last four seasons director of the Appleton, Wis., Choral Society, and author of the Brazelton method for piano, has located in the Jefferson studio in Milwaukee to teach piano, harmony and composition, and establish a normal school for piano teachers.

Clifford Cairns, basso cantante, began his first season under the direction of Foster and David at the Masonic Temple, New York, Friday evening, September 26. The other artists on the program were Annie Louise David, harpist; Anna Case, soprano; Nevada Van de Veer, contralto, and Reed Miller, tenor.

The Musical Art Society of Springfield, Mass., under the direction of Arthur H. Turner, will give Handel's "Messiah" in the Trinity Methodist Church, that city, either Monday or Tuesday, December 29 or 30. Mr. Turner will also give a series of organ recitals and special music services in the church.

The music committee of the Matinée Musical Club of Philadelphia is making extensive plans for the season. The committee is as follows: Mrs. William B. Mount, chairman; Louise De Gintner, Emilie Fricke, Mrs. John Jay Joyce, Jr., Mrs. E. P. Linch, Marie Loughney, Mary Todd Mustin, Mrs. Mary Walker Nichols and Edna Florence Smith.

Waterloo, Ia., music lovers listened with many manifestations of pleasure to a concert given on September 17 by Agnes Bodholdt, pianist, and Harriett Case, soprano. The former played works by Bach, Debussy, Chopin, Schumann and Liszt, and Miss Case was heard in songs and arias by Campbell-Upton, D. Aone, Woodman, Puccini, Morrell, Henschel and Schubert.

Donna Belle Smith, a talented young pianist of the studios of Mrs. Claude L. Steele, Muskogee, Okla., will continue study in Chicago the coming season; Helen Mellette, a voice pupil of Mrs. Steele, will continue her study in New York, while Mary Pittman, another talented piano student, will study during the coming year in Sherman, Tex., under Hans Richard.

The Springfield, Mass., Symphony Orchestra announces its dates for concerts in the Municipal Auditorium, that city, as January 5 and March 16. There will be four public rehearsals in Touraine Hall on Monday forenoon, November 24, January 26, February 16 and April 20. Joseph Bearns, basso, will probably be the soloist at the first concert. Emil Karl Janser will be director of the orchestra again.

Ella Louise Fink, formerly director of music at the State Normal school at Stevens Point, Wis., and for six years at the Normal school at Mankato, Minn., has opened a studio at Milwaukee. Miss Fink is a graduate of the Crane Institute of Music of Potsdam, N. Y., and has had a

wide experience as director of musical clubs and choruses. As a lecture-recitalist her most popular works are "Shakespeare in Music," and "Child Life in Song."

Loretto De Love, harp soloist and teacher, has returned to New York to resume her work, and since September 15 has been located in her new studio at No. 41 West Thirty-seventh street. Many inducements were offered to Miss De Love to remain in the West, among others the position of organist in two of the larger cathedrals of Iowa and Nebraska; but her contracts for teaching in the Eastern schools prevented her from accepting.

A wedding of musical interest was solemnized recently at St. Mary's Cathedral, Portland, Ore., when Rose Friedel became the bride of Albert Gianelli. Both are soloists in the cathedral choir. There was a special musical service by the regular choir under Prof. F. W. Goodrich, assisted by an orchestra. Solos were sung by Tina Ledwidge, S. A. McCartney and Anna Matschiner, the last named giving a splendid performance of Leoncavallo's "Ave Maria."

The Æolian Choir of Brooklyn, which has a membership of over forty-five, announces at least four concerts for the coming season. The music will be entirely from the Russian Liturgies, and will be offered for the first time in this country in English, and, in many cases for the first time in this country in any language. The first concert is planned for the middle of November. The works will be sung without accompaniment. N. Lindsay Norden will direct the chorus.

A strike by eight members of the choir of All Souls' Episcopal Church at Biltmore, George W. Vanderbilt's privately conducted church, near Asheville, N. C., necessitated the employment of a makeshift choir for the services of September 21. The strike was caused by differences with the conductor, who, the strikers charged, gave all the solo and feature work to students in his school of music. "Strike-breakers" were employed for the tenor, baritone and bass parts.

The concert tour of Louise Homer, the Metropolitan contralto, will begin in the Middle West this season. She will open on October 6 in Lima, Ohio; on the 8th will be in Sioux Falls, S. D.; 14th, Columbus, O.; 17, Topeka, Kan.; 21, Kansas City, Mo.; 23, St. Louis; 24, Bloomington, Ill.; 28, Detroit; November 3, Kingston, N. Y.; 5, Northampton, Mass.; 7 and 8, Philadelphia Orchestra; 10, Philadelphia recital; 11, Pittsburgh. Mme. Homer is now in Lake George, N. Y., arranging her programs for this tour.

Two changes of importance to attendants upon musical entertainments in St. Louis have taken place within the last two weeks. The St. Louis Symphony Society has removed its offices to No. 1322 Central National Bank Building from the building of the Bollman Bros. Piano Co., where they have been for years. The other change is that of the office of W. W. Rose, who has handled all the large ticket sales in this city for the last ten years. Mr. Rose was also quartered with the Bollman concern and has opened his new office with the new Famous-Barr Department Store.

At the next meeting of the Dominant Club of Los Angeles, composed of sixty women music teachers, the following officers will take up their duties: President, Beresford Joy; vice-president, Mrs. E. S. Shank; recording secretary, Lily Link Brannon; financial secretary, Carrie A. Alchin; treasurer, Frieda Peycke; chairman social committee, Mrs. C. G. Stivers; membership committee, Eva Price, Jennie Winston and Mrs. Gertrude Parsons; program committee, Mmes. J. T. Newkirk and Rolaf Wankowski and Carrie Trobridge; board of directors, Mrs. Clifford Lott, Mrs. L. J. Selby and Katherine Ebbert.

Paulina Abbott, soprano, and Mortimer Browning, pianist, gave a joint recital recently under the auspices of the Guild of Christ Church, Milford, Del. Miss Abbott was in good voice and was especially successful in her aria from "Madama Butterfly." Cadman's "The Land of the Sky Blue Water," Cottenet's "Red, Red Rose" and numbers by Grieg, Hildach, Schubert, Spross, Woodman and others. Mr. Browning played in his usual skilful manner, featuring three of his own compositions, "Woodland Sketch," Prelude in C and Prelude in E flat. He was also successful in Rachmaninoff's Prelude in C Sharp Minor, Chopin's Polonaise in A Major and works by other masters.

The Pueblo (Col.) Conservatory of Music opened its twenty-second season this month. Additions to the faculty are Zuleme Byrd Ripple, recently with the W. H.

Sherwood Piano School, Chicago, and a graduate of the New England Conservatory, and Jacques Gottlieb, from the Institute of Musical Art, New York, who will teach theory, history and appreciation of music. Other instructors will be Jean B. Goff, president; Louise Pomeroy, Dorothy Payne, Ella Crowley Dixon and Pearl Osborne, Leonardo Vegara and Mme. Vegara have opened a voice and piano studio in Pueblo.

Mrs. Celia Smith Phipps, a vocal teacher and soprano from Topeka, Kan., will join the faculty of the Schwinger School of Music, Pueblo, Col., and will be heard in the "Liszt Evening" on September 26, with Marguerite Johnston, Master Colin Campbell and Lydia Jones. Georgia Lucas, an exponent of the Dunning system, has been added to the faculty of Pueblo's Scott School of Music, which has the largest enrollment of its five years' history. A suite, "Esthétique," by Piano Director Francis Hendricks, was played recently by Horace Tureman's Denver Symphony.

Dr. L. A. Coerne, director of the University School of Music of Madison, Wis., and of the Madison Männerchor for several seasons past, was elected honorary director of the choir at the annual meeting following his resignation as director because of increased work at the School of Music. Louis P. Lochner was elected to succeed Dr. Coerne and E. A. Kney was re-elected president for the thirty-fourth time. Others officers are Jacob Esser, Jr., vice-president; J. J. Buellesbach, secretary; August Scheibel, treasurer; Herman Nolden, librarian. The Männerchor has 204 members, of which fifty-five are active, 143 passive and six honorary.

Annual entrance examinations of the National Conservatory of America, No. 126 West Seventy-ninth Street, New York City, of which Mrs. Jeannette M. Thurber is founder and president, are being held as follows: Singing, Wednesday, September 24, from 10-12, 2-4 and 8-10 P. M.; piano, organ, violin and orchestral instruments; Thursday, September 25, from 10-12 and 2-4 P. M.; Children's Day, piano and violin, Saturday, September 27, 10-12 A. M. The twenty-ninth year began September 23. The artistic faculty of the Conservatory includes Romualdo Sapiro, Clementine de Vere, Adele Margulies, Leopold Lichtenberg, Leo Schulz, Henry T. Finck and others.

H. H. Frazee has announced an arrangement whereby "The Madcap Duchess," with Ann Swinburne in the title part, will have its out-of-town opening in the Lyceum Theater, Rochester, N. Y., on Monday evening, October 13, the engagement there being for one week, to be followed by a week in the Empire Theater, Syracuse, and two weeks in the Colonial Theater, Boston, after which the production will be brought to New York. Victor Herbert, the composer of "The Madcap Duchess," will conduct for two performances each in Rochester and Syracuse and at the opening in Boston. David Stevens and Justin Huntly McCarthy are the authors of the book of the opera.

In the convention of the Connecticut State Sängerbund, held at Bridgeport, September 8, the program for prize singing in the next Sängerfest, to be held probably in June, was arranged. On the afternoon of the first day of the Sängerfest there will be prize singing in form classes, as follows: First class, sixty voices or more (generally 125); second class, not less than twenty-five nor more than thirty-two voices; third class, twenty-four voices; fourth class, twenty voices. Silver cups will be given as prizes. On the evening of the first day there will be a grand concert in which 1,000 men will take part, with F. K. G. Weber as leader. The Bridgeport convention was attended by about seventy-five representatives of the "Bund" from all parts of the State.

Milwaukee music-lovers will have an opportunity to hear Milwaukee soloists at the concerts to be given this season by the Lyric Glee Club of that city. It has been customary to engage artists from other cities, but the Lyric Club will this season change its policy and give recognition to local artists. Mrs. Elsa Kellner will be soloist for the opening concert at the Pabst Theater on December 4 and Frederick Carberry, tenor, for the second concert, April 16. One of the features of the second concert will be a cantata, "Paul Revere's Ride," with Mr. Carberry taking the tenor part. The Lyric Club is composed of young local professional and business men and has become an important factor in the Milwaukee music life under the leadership of Arthur Dunham.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Althouse, Paul.—Reading, Pa., Oct. 15.
Antosch, Albin.—Akron, O., Oct. 21; Fremont, Oct. 22.
Barbour, Mme. Inez.—Worcester, Mass., Nov. 9; Portland, Me., Nov. 10; Providence, R. I., Nov. 11; Springfield, Mass., Nov. 12.
Barrows, Harriot Eudora.—Worcester, Mass., Oct. 26.
Collier, Bessie Bell.—Cohasset, Mass., Oct. 4.
Connell, Horatio.—New York, Nov. 25; Toronto, Feb. 3, 4, 5.
Davidson, Rebecca.—Pittsburgh, Pa., Oct. 14; New York, Æolian Hall, Oct. 24.
Downing, Geo. H.—Boston, Dec. 21, 22.
Egenieff, Franz.—Boston, Oct. 23; New York, Nov. 1.
Eldridge, Alice.—Worcester (Mass.) Festival, Oct. 3; Rockland, Nov. 3.
Eubank, Lillian.—Newark, N. J., Nov. 10.
Faas, Mildred.—Maine Festival, Oct. 2-8.
Farrar, Geraldine.—Seattle, Wash., Sept. 26; Vancouver, Sept. 29; Portland, Ore., Oct. 1; San Francisco, Oct. 5; Oakland, Cal., Oct. 7; Los Angeles, Oct. 9; Denver, Oct. 13; Kansas City, Mo., Oct. 17; Chicago, Oct. 19; Pittsburgh, Oct. 21.
Finnegan, John.—Bangor, Me., Oct. 2, 3, 4; Portland, Me., Oct. 6, 7, 8; Boston, Oct. 10; Providence, Oct. 12.
Goold, Edith Chapman.—Pratt Institute, Brooklyn, N. Y., Oct. 23.
Granville, Charles N.—Wilmington, Oct. 21; Norfolk, Va., Oct. 22; New York (Æolian Hall), Oct. 29.
Griswold, Putnam.—Minneapolis, Oct. 24.
Hamlin, George.—Salt Lake, Utah, Oct. 3; Seattle, Wash., Oct. 8; St. Louis, Mo., Nov. 20.
Harris, George.—Maine Festival, Oct. 2-8.
Henry, Harold.—New York, Æolian Hall, Oct. 29; Boston (Jordan Hall), Oct. 30; Toledo, Nov. 5; Chicago, Nov. 16; Grand Rapids, Nov. 28.
Hinkle, Florence.—Worcester Festival, Oct. 1.
Hofmann, Josef.—Brooklyn Academy of Music, Brooklyn, N. Y., Oct. 30.
Holt, Gertrude.—Worcester, Mass., Nov. 17.
Huss, Henry Holden.—Colgate University, Hamilton, N. Y., Nov. 20.
Huss, Hildegard H.—Colgate University, Hamilton, N. Y., Nov. 20.
Jordan, Mary.—Worcester (Mass.) Festival, Oct. 2 and 3.
Kaiser, Marie.—Akron, O., Oct. 21; Fremont, Oct. 22.
Kefer, Paul and Marguerite.—Pittsburgh, Pa., Oct. 28; Youngstown, O., Oct. 29.
Kerns, Grace.—Syracuse, Dec. 4.
Knight, Josephine.—Walpole, Mass., Dec. 12.
Kraft, Edwin Arthur.—Nashville, Tenn., Sept. 26, 27, 28 (First Presbyterian Church); Godfrey, Ill. (Monticello Seminary), Oct. 24.
Kreisler, Fritz.—Brooklyn Academy of Music, Brooklyn, N. Y., Oct. 16.
Kubelik, Jan.—Chicago, Oct. 5; Brooklyn Academy of Music, Brooklyn, N. Y., Oct. 21.
Mannes, David and Clara.—New York, N. Y., Oct. 26, Nov. 16, Dec. 14; Montreal, Can., Nov. 27.
Melba, Mme.—Montreal, Sept. 29; Toronto, Oct. 7; Philadelphia, Oct. 23.
Miller, Christine.—Hollidaysburg, Pa., Oct. 24; Pittsburgh, Pa., Oct. 27; Cleveland, O., Oct. 28; Toledo, O., Oct. 29; Detroit, Mich., Oct. 30; Milwaukee, Wis., Oct. 31.
Moncrieff, Alice.—Paterson, N. J., Oct. 12; Warren, Pa., Nov. 13; Corning, N. Y., Nov. 15; Elmira, N. Y., Nov. 17.
Murphy, Lambert.—Worcester Festival, Oct. 1; Portland, Me., Oct. 27; Providence, R. I., Oct. 28; Springfield, Mass., Oct. 29.
Phillips, Arthur.—Worcester (Mass.) Festival, Oct. 2.

Pilzer, Maximilian.—Montreal, Can., Sept. 29, with Mme. Melba; Freehold, N. J., Oct. 24; Bridgeton, N. J., Oct. 27; Wilmington, Del., Oct. 28; Scranton, Pa., Oct. 30; Wilkes-barre, Pa., Oct. 31; Allentown, Pa., Nov. 5; Bethlehem, Pa., Nov. 6; Greensboro, N. C., Nov. 16; Burlington, N. C., Nov. 20; Durham, N. C., Nov. 21.

Possart, Cornelia Rider.—Maine Festival, Oct. 2-8; Washington, D. C., first two weeks in December.

Powell, Maud.—Worcester, Mass., Oct. 26; Portland, Me., Oct. 27; Providence, R. I., Oct. 28; Springfield, Mass., Oct. 29.

Schumann-Heink, Mme.—Worcester Festival, Oct. 1, 3.

Seydel, Irma.—Quebec, Oct. 29.

Simmons, William.—Pratt Institute, Brooklyn, N. Y., Oct. 23.

Smith, Ethelynde.—Braintree, Mass., Oct. 21.

Sundelius, Mme. Marie.—Worcester, Mass., Oct. 2; Boston, Oct. 28; St. Johns, N. B., Nov. 10; Cleveland, Nov. 21; Bridgeport, Conn., Dec. 10.

Teyte, Maggie.—Des Moines, Ia., Oct. 10; Marquette, Mich., Oct. 13; Houghton, Oct. 14; Duluth, Oct. 16; Chicago (Orchestral Hall), Oct. 19; Indianapolis, Oct. 22; Cedar Falls, Ia., Oct. 24; Milwaukee, Oct. 26.

Wells, John Barnes.—Worcester Festival, Oct. 2.

Werrenrath, Reina'd.—Worcester Festival, Oct. 2.

Wheeler, William.—Worcester Festival, Oct. 2.

Williams, Evan.—Worcester Festival, Oct. 2, 3.

Witherspoon, Herbert.—Worcester Festival, Oct. 1, 3.

Orchestras, Quartets, Chorus, Etc.

Boston Symphony Orchestra.—Carnegie Hall, New York, Nov. 6, 8; Dec. 4, 6; Brooklyn Academy of Music, Nov. 7; Dec. 5 (Fritz Kreisler, soloist).

Manhattan Ladies' Quartet.—Brooklyn, N. Y., Sept. 28; New York City, Oct. 12 and 26.

Minneapolis Symphony Orchestra.—Minneapolis, Oct. 24, 26; Nov. 2, 7, 9, 16, 21, 23, 30.

New York Symphony Orchestra.—Æolian Hall, New York, Oct. 26, 31; Nov. 2, 7, 9, 16, 21, 23, 30; Brooklyn Academy of Music, Nov. 1, 15.

Steinert, Albert M. (Series of Concerts).—Worcester, Mass. (Sunday evenings), Oct. 26, Nov. 9, Nov. 23, Dec. 7; Portland, Me., (Monday evenings), Oct. 27, Nov. 10, Nov. 24, Dec. 8; Providence, R. I. (Tuesday evenings), Oct. 28, Nov. 11, Nov. 25, Dec. 9; Springfield, Mass. (Wednesday evenings), Oct. 29, Nov. 12, Nov. 26, Dec. 10.

Worcester Festival.—Worcester, Mass., Sept. 29 to Oct. 3 (Arthur Mees, conductor; Gustav Strube, associate conductor).

Mme. Rider-Possart Sails from Europe; to Open Tour at Maine Festival

BERLIN, Sept. 20.—Mme. Cornelia Rider-Possart, the pianist, left to-day on board the *George Washington* for America. She been the guest recently of Mrs. Francis MacLennan (Florence Easton) at Hamburg, where the latter and her husband are now members of the Opera.

Mme. Rider-Possart, who last Winter won the admiration of American lovers of piano music, will this season make her second American tour. She will open at the Maine Festival and will give a recital at Æolian Hall, New York, early in November. She will tour the South in December and her bookings will again take her as far as the Pacific Coast. She will continue under the direction of Marc Lagen.

William J. Falk Reopens Vocal Studios

William J. Falk, teacher of voice, has returned to New York and reopened his studios for the Winter. His Summer vacation was spent at Long Branch, N. J., although the many students, especially teachers and professional singers, who desired to continue their work, compelled him to devote three days each week to teaching in New York.

AMERICAN TWINS, MISSES PATTEN, TO TOUR THIS COUNTRY



Nathalie and Marjorie Patten, Violinist and 'Cellist, Respectively

American concert platforms will seldom present a more attractive picture than that witnessed during the programs of the Misses Marjorie and Nathalie Patten, 'cellist and violinist respectively, who will make a four months' tour under the direction of Foster & David, beginning in January, 1914. These young women have been appearing with success throughout Europe

and have been especial favorites in the drawing-rooms of Berlin and Paris. Not the least interesting fact about the young artists is that they are Americans and are intensely loyal to America. Many interesting stories are told of these twin sisters who have such a strong resemblance to each other that it is with difficulty at times that their friends can tell them apart. They are a fine type of American womanhood, possessing beauty, loveliness of manner and gracious personalities.

Caslova Engaged for Steinert Series and Canadian Tour

Marie Caslova, the young violinist, who has won critical commendation in the music centers of Continental Europe, is scheduled to make her American debut on November 11 at Æolian Hall, New York, where she will again appear on Thanksgiving afternoon. This young artist has been booked for the Steinert series of concerts in Springfield and Worcester, Mass., Portland, Me., and Providence, R. I.

Through her talent and musicianship Miss Caslova has won the interest of Canadians who heard her abroad, with the consequence that she has been engaged for an extensive tour of Canada. Miss Caslova will be under the sole direction of Marc Lagen.

Marie Kaiser a Soloist for Convention of Insurance Men

Marie Kaiser, the young soprano, has returned to New York from Jacksonville, Fla., where she sang most successfully for a convention of the Woodmen of the World, an insurance organization. Owing to her numerous engagements Miss Kaiser has been compelled to resign from her position as soloist at Temple Beth El, Fifth avenue, New York.

Pavlowa Dancing Farewell to London

LONDON, Sept. 20.—Mme. Pavlowa has just arrived in London from Russia, and will give two farewell performances in the London Opera House before sailing on October 8 for her American tour. Novikoff will accompany her on her tour, which will open at New Haven, Conn., on October 22. Mme. Pavlowa, who now speaks English fairly well, does not expect to return to this country for several years.

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Navajo and Hopi Indian Chants Fascinate "Lomak-Oiva" Schindler

Schola Cantorum Conductor Acquires an Indian Title as Well as Intimate Acquaintance with Indian Melodies During Summer's Stay in Arizona—Also Finds New Choral Works During a Visit to Europe and Sees New Figures Rising in the Field of Composition—Purcell as a Model for English Composers

KURT SCHINDLER'S peregrinations of the past Summer have, in respect of sheer distance traversed, been practically equivalent to a globe-circling expedition. Last May this New York musician (it is so hard to resolve so many-sided an artist to more definitely concrete terms) betook himself to Europe. He went to London, to Paris, to Rothenburg, to Carlsruhe, to Berlin, to Carlsbad, Amsterdam and a few dozen other places. By the middle of June he was back in New York and defied the artistic conventions by remaining in it throughout July. In August he went West—to Colorado and Arizona—slept under the stars every night for nearly a month, made acquaintances among the Indians, watched their ceremonial dances, recorded their ceremonial songs, formulated a few theories for himself about their music, and underwent fresh ecstasies almost daily over the inexpressible beauties of his scenic surroundings. He enjoyed his European trip and reveled in his Western wanderings, accomplished considerable work and laid deep plans for a good deal more. And so, all things considered, he fails to see how his Summer could have been very much more profitable, interesting or enjoyable.

Naturally, Mr. Schindler is just at present confronted with numberless details in his preparations for the concerts of the Schola Cantorum. He returned from abroad with some important acquisitions in the way of novelties. However, the new offerings this year will be less imposing numerically than they were last.

"I do not wish it to be thought that I am devoted exclusively to the exploitation of novelties," remarked Mr. Schindler a few days ago to a representative of *MUSICAL AMERICA*, "and we shall do plenty of old works in addition to the new ones that are to be presented. There will be Bach, Schubert, Beethoven, Purcell—yes, I intend to repeat works of the latter very frequently, to make a propaganda for them, as it were. Purcell is great and a truly English composer, more interesting in many ways than Handel, whose music is to-day so full of archaisms. Purcell is the true model for present-day English composers, one whom they cannot study too carefully, discounting, of course, certain antiquities of form. This year we shall present portions of his 'Dido and Aeneas.'"

A Novelty by Grainger

Of the modern Englishmen Mr. Schindler has acquired a part song by Percy Grainger, the highly promising young composer-pianist, entitled "Father and

Daughter," a work that even a casual performance on the piano shows to be a little masterpiece that ought completely to captivate any audience. It is based upon a folk-song of the Faroe Islands, and this Mr. Grainger has harmonized and other-



Enrico Caruso's Version of Kurt Schindler, Composer and Conductor

wise treated in a thoroughly modern and wonderfully fascinating manner.

"I am not anxious to give oratorios," continued Mr. Schindler, "as it is my opinion that works of the kind are thoroughly appreciated only when listened to in a devotional frame of mind. And this is a condition which is not generally to be found at present. There are people who go to the 'Messiah' because they enjoy the music, but there the fascination ends. To me it seems that oratorio justifies itself only under such conditions as I just mentioned. I desire to present a program of shorter works which will appeal to cultured and intelligent audiences and which demand a high degree of intelligence on the part of those interested in them.

"I noticed with satisfaction while in Europe that some new figures deserving of careful attention are beginning to rise in the field of composition. Richard Strauss is no longer so commanding as to obliterate everything else. In Germany, to my mind, there is nothing particularly remarkable or arresting. But in England there is Grainger, in France there is Florent Schmitt, in Italy there is Zandonai—

one observes with a sense of gratification that the Italians are trying earnestly to accomplish something along other than operatic lines—in Russia there is Stravinsky. The latter, to my mind, is one of the most imposing personalities of the world to-day. He is striking out on new paths in a spirit that is sincere and with methods new yet legitimate. His art is healthy and natural. With him it is never a case of effects for their own sake as one sometimes feels it is in the case of the Frenchmen. He is a man of greater importance to my thinking than Rachmaninoff, who, while he is poetic, tends more to walk tracks already well trodden.

"But on the whole I think the most notable advance to-day is being made in the domain of piano composition. I have studied Schönberg's orchestral 'Gurrelieder.' They are of tremendous instrumental complexity, but more poetic than anything he has done before. I do not think the man insane, as some like to claim, for I cannot see how any one not in his right mind could have produced anything of such amazing mathematical intricacy as that score. If one does not hear it and many other contemporaneous works here (such as those of Stravinsky) it is because our orchestras are not of the requisite size. In Europe one finds orchestras numbering a hundred and twenty to a hundred and fifty and many of the latest scores call for such numbers."

A Vastly Different Type

It was a vastly different type of music that Mr. Schindler heard in Arizona. The process of listening to the songs of Navajo and Hopi tribes involved far more labor than that of hearing the scores of Schönberg and Stravinsky, for, in the former instance, he was bent upon writing down the exotic melodies he heard. For the comfort and reassurance of those composers of "Indian songs," who might discern in Mr. Schindler a future competitor and intruder in their very especial sphere, he it noted that he has no earthly desire to be of their number.

"I am more convinced than ever," he says, "that these Indian melodies cannot be harmonized. They are complete in themselves. I observed how perfectly consistent and well-defined is their structure; nothing of the haphazard about them whatever. But it is enormously difficult to write them down in their peculiarity of intervals and complexities of rhythm. Much of the time I found myself compelled to resort to the five-four or five-eight measure. The more one hears these the more one must be impressed by the marvelous accuracy with which Natalie Curtis has succeeded in recording these Indian songs in her book. It is in every respect perfect. She often sings these songs, and whenever she purposes doing so the news spreads like wildfire, the Indians assembling eagerly to hear the much-loved 'Tavi-Mana,' or 'song-woman.'"

Difficulties of a purely musical nature in recording these chants were on one oc-

casione greatly accentuated for Mr. Schindler by the close proximity of a few dozen rattlesnakes—necessary adjuncts to a solemn terpsichorean ceremony that was taking place. The dance was thrilling, but happily the snakes behaved and permitted the musician to complete his task unmolested.

An Indian Title

Mr. Schindler enjoyed the friendship of many members of the Hopi tribe, while the Navajos considered him an ex-chief of the Zunis. Requesting a chief of the Hopis to fit him with an Indian name which this estimable person might consider suitable he was (after due scrutiny) invested with the mouth-filling title of "Lomakoiva," which, translated into English, means "straight-growing plant."

If there are no American novelties on the programs of the Schola this year it will be only because of the lack of suitable ones. Asked what he considered one of the finest achievements in American composition lately Mr. Schindler replied with emphasis, "Victor Herbert's operetta 'Sweethearts'—a work of amazing workmanship and a flow of melody which I am proud to point out to European musicians."

H. F. P.

BISPHAM IN VAUDEVILLE

Audience at Palace Theater, New York, Keenly Enjoys Performance

That patrons of vaudeville are sure to become as enthusiastic admirers of the art of David Bispham as those who have long followed him in the operatic and concert fields was indicated last Monday at the Palace Theater, where the famous baritone began his first New York vaudeville engagement. Mr. Bispham was warmly greeted when he first appeared and the applause after each of his songs left no doubt of the audience's keen enjoyment.

Mr. Bispham's numbers, all in English, were an aria from Handel's "Scipio," the dancing master's song from Mendelssohn's "Son and Stranger," the Prologue to "Pagliacci" and the ever-popular "Danny Deever" as an encore. He prefaced his songs with remarks on the value of singing in English and his arguments evidently had his hearers' full sympathy. The fact that he was suffering from a cold did not conceal the beauty of Mr. Bispham's voice or the perfection of his art. Harry Gilbert supplied admirable accompaniments, as he always does.

Mannes Brings New Sonatas from Europe

David and Clara Mannes, who have been in Europe since May 1, giving violin and piano recitals, returned to New York September 22 on the *Nieuw Amsterdam*, bringing several new sonatas for use in their tour of this country. Their New York recitals will be given at the Belasco Theater.

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